

THE SINGER'S FANNY MENDELSSOHN HENSEL

BY

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PREFACE

The following is a performer's handbook on a portion of Fanny Mendelssohn Hensel's Lieder repertoire. She contributed over 250 Lieder to the German repertoire, and yet, very little research has been done to make this repertoire accessible. While this is not an exhaustive compilation of all of Hensel's Lieder, the purpose of this text is to be helpful for recital planning, program notes, and performers of any ages with both the translation and transcription of the International Phonetic Alphabet. The selection of these 71 poems represents the four poets to which Hensel most frequently set music: Heine, Goethe, Eichendorff, and Lenau.

Only in recent years has Hensel's music begun to be researched and performed. There will be staying power in her beautifully expressive music if there is a text to help make her music more accessible and easily performed. There are few texts in publication that deal with the Lieder of Fanny Mendelssohn Hensel. Both are dissertations, and neither develop IPA transcriptions or complete translations of the texts (Nancy Walker, 1988 Dissertation, IU, "Stylistic Analysis of the Lieder of Fanny Mendelssohn Hensel and Clara Schumann" and Victoria Sirota, 1981 D.M.A. Dissertation, Boston University, "The Life and Works of Fanny Mendelssohn Hensel"). There are other texts that are either bibliographic in nature or focus on the piano works of Hensel. There is a great need for a performer's guide to her music as there is not one in existence. As much music as she gave to the German Lieder tradition, there needs to be research and documents to support her contributions and make them more accessible.

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INTRODUCTION TO THE NINETEENTH-CENTURY GERMAN LIED

While the origins of the Lied were strongly founded before the Nineteenth Century, the growth that happened during this time period causes the German Lieder to claim its own genre in the musical lexicon.

Originally referring interchangeably to a poem with or without music, the German word “Lied” stems from folk tunes with primitive poetry.¹ However, by the mid-eighteenth century the principle center for Lied composition was in Berlin and rigid regulations were beginning to form for new compositions. Simplicity was of utmost importance and repetition of words and extensive virtuosic passages were certainly to be avoided.

Christian Gottlieb Krause’s *Von der musikalischen Poesie* stated that “for each stanza of an ode only one melody will usually be provided.”² Southern Germany and eventually Vienna provided a different type of outlet for these compositions. It was removed from the Berlin School influence which resulted in more variety both in textual choices and musical ones. It was there, in Vienna, 1816, that Beethoven’s composition of *An die ferne Geliebte* gave shape to the contemporary definition of the “German Lied.” Often described as the first German Song Cycle, Beethoven started to blend the text with the music, using melodic unifying devices and strophic variation from poem to poem. This high inspiration in poetry, beginning with Beethoven and even slightly with Mozart, reached new heights with Franz Schubert (1797–1828). A balance between words and

¹ Plantinga, *Romantic Music: A History of Musical Style in Nineteenth-Century Europe*, 108.

² Ibid, 109.

music evolved, and, for the first time, poetry and music were considered of equal importance. Schubert, composing more than 600 Lieder, explored and elevated the genre to encapsulate the symbiosis of poetry and music. Simultaneously, German Romanticism also gave rise to serious poetry that was extremely intimate and ideal for setting to music. Subsequently, Schubert used amateur poets but also the literary giants of the day like Johann Wilhelm von Goethe and Heinrich Heine.

Robert Schumann (1810–1856) continued Schubert's tradition in musical and textual relationships. An accomplished musician and critic, Schumann had mainly composed instrumental music until the year of his marriage in 1840, subsequently also called "The Year of the Song." Lyrics now had an intense personal relationship for him and Schumann showed a new surge of interest in the Lied epitomized in his thoughts that the Lied should "seek to recreate in a subtle musical realization the most delicate effects of the poem."³ He favored flexible accompaniments that reflected the mood of the poetry, while still believing that even some 'mediocre' poems could make wonderful Lieder.⁴

Throughout the evolution of the Lied, great composers were deeply sensitive to the mood or nature of the poem. The best way that a singer can honor these great composers of the past is to study the text of the poetry separately from the music. While the intentions of these composers was for the text to be inseparable from the music, it is imperative that a singer study the poem, understand the nuance and then let the music elevate the words.

³ Plantinga, *Romantic Music: A History of Musical Style in Nineteenth-Century Europe*, 236.

⁴ Gorrell, *The Nineteenth-Century German Lied*, 21.

FANNY MENDELSSOHN HENSEL
(1805–1847)

Showing extreme musical talent early on, Fanny Mendelssohn was trained in piano, composition, and theory by Ludwig Berger and Friedrich Zelter along with her brother Felix Mendelssohn. Frequently overshadowed by his abilities, Fanny did show some individual traits in her compositions in regards to texture and figuration. Despite her promising gifts, her father made it abundantly clear that music could only be an ornament in her life, not a profession.⁵ With her style clearly inherited from her “Berlin Lieder School” traditional teacher Zelter, simplicity and singability were the primary focus of Fanny’s song composition. The songs were plain strophic settings with simple and unobtrusive piano accompaniments. Since Goethe was not fond of Schubert’s progressive musical ideas, and their teacher Zelter was also a musical mentor to Goethe, Fanny and Felix’s musical training was devoid of Schubert’s Lieder. In 1822, Zelter did introduce Fanny to Goethe after he was impressed by a setting of his poetry to her music. After granting her an audience in Weimar, Goethe honored Fanny with a poem.⁶

Regardless of her intended profession, music was always an integral part of the Mendelssohn household. Sunday musical afternoons, known as *Sonntagsmusiken*, were created in the early 1820s to maintain musical culture in Berlin and to provide an outlet for the Mendelssohn children’s creative talents. Throughout her life, these Sunday concerts would provide Fanny with a musical outlet.

Fanny obeyed her father and became the proper wife, marrying a court painter, Wilhem Hensel in 1829. Theirs was a strong relationship, with her husband supporting

⁵ Hallmark, *German Lieder in the Nineteenth-Century*, 161.

⁶ Ibid, 163.

and encouraging her musical endeavors. The following year, Fanny and Wilhelm had a child which significantly changed her priorities and her responsibilities being a mother prevailed over her artistic desires.

In 1831, Felix embarked on extensive travelling and encouraged Fanny to reorganize the Sunday afternoons. The *Neue Sonntagsmusicken* continued to be a private forum to perform with chamber groups and vocalists, but now the Sunday concerts were focused on Fanny's opportunities to try out her compositions, most commonly the Lieder. By the late 1830s and throughout the 1840s, the Mendelssohn household, under Fanny's direction, was a cultural center in Berlin. It was here while hosting some of the strongest scientists, poets, and musicians of the day that Fanny Mendelssohn Hensel had the honor to meet the poets Heinrich Heine, Joseph von Eichendorff, and many others. With such strong characters interacting at the Mendelssohn household, Fanny developed a great appreciation and familiarity with a wide range of literary trends that would become evident in her later compositions.

After the death of her father in 1835, Fanny found new freedom and released herself from his career restraints. For the first time, she performed in public and subsequently published two of her songs. Similarly, other influences began to show in her compositions, mainly the absence of restrictions of Zelter and Goethe's ideals, and it is clear that Felix and Fanny were introduced to Schubert's Lieder by the early 1830s. In 1839, Fanny also spent the year abroad in Italy. Her husband was supportive of her and allowed her creativity to be nourished through the beautiful Italian landscape and the artistically rich cities of Venice, Florence and Rome. By the time that Fanny returned to Berlin in 1840, she had an increased confidence and faith in her abilities as a composer

and professional musician. During this time, it is most likely that Fanny became aware of Schumann's Lieder that had more extensive and elaborate piano accompaniments. Her compositions mirrored this and, in turn, became more decorative, rich and intricate. Finally, in the last year of her life, Felix reluctantly sent his "professional blessing" to Fanny, even though his entire life he had believed that she excelled at the Lieder.⁷

The quantity, over 250 Lieder, and quality of Fanny Mendelssohn Hensel's work make her equivalent to the other masters of the time. However, since not all of her music is published, it is hard to have a comprehensive study of her pieces. The impact that she has left on the history of the Lied has been virtually absent until recent years. Looking at sections of her output, though, it is clear that her compositional style grew to more complex structures and textures as did the development of the genre as a whole.

⁷ Tillard, *Fanny Mendelssohn*, 226.

JOHANN WOLFGANG von GOETHE
(1749–1832)

Johann Wolfgang von Goethe was the main literary figure who towered over German writers for several decades around the turn of the 19th Century. His work of epic and lyrical poetry varies greatly in meter, style, and language, lending itself beautifully to musical settings. Not only an author of poetry, Goethe also was a thriving artist, politician, and novelist. Leading the Sturm und Drang movement, Goethe was already a literary celebrity by the time he was 25. By the mid 1770s and on, he showed an energetic interest in the German Lied. In line with the Berlin School, Goethe focused on the simplistic nature of the Lied. He believed that strophic poems required equally strophic music and that there should be no melismas, melodic ornamentation, or word repetition. His lyricism serves as a basis for German Romantic poetry even though at times he stood in opposition to the Romantic's intentions. Goethe's influence on the German Lied was immense and numerous composers set to music his literary works, though he outwardly criticized Beethoven and ignored Schubert's compositions.⁸

⁸ Plantinga, *Romantic Music: A History of Musical Style in Nineteenth-Century Europe*, 110.

JOSEPH FREIHERR von EICHENDORFF
(1788–1857)

Joseph Freiherr von Eichendorff represented the German Romantic School as a poet and novelist. The prevailing theme in Eichendorff's poetry was that Man should find happiness and fulfillment in the beauty and changing moods of Nature. His simple, yet eloquent poetry is easily set to music by the likes of Schumann, both Mendelssohns, Brahms and Wolf, due to its vivid, musical style in the language. The poems evoke dramatic images and ethereal atmosphere deeply rooted in nature and a mystical apprehension of the divine.⁹

⁹ "Eichendorff," *Encyclopedia of the Romantic Era, 1760–1850*.

HEINRICH HEINE
(1797–1856)

Heinrich Heine was one of Germany's most significant poets of the Romantic Era. He was instrumental in defining the various literary styles of the day. Even as a younger man, he collected poetry and started to write his own. In 1827, his first publication of *Buch der Lieder*, embodied and satirized the conventions of typical Romantic verse. He played with meter and rhythm changes, cunning and crafty rhymes, and humor.¹⁰ His early, lyrical works were most commonly set to music by Schubert, Schumann, and Fanny Mendelssohn Hensel, while his later works were political in nature and quite satirical. His poetry remained popular to most, even though his own credibility was questioned due to his political struggles.

¹⁰ Sammons, *Europe 1789–1914: Encyclopedia of the Age of Industry and Empire*. 1055.

NIKOLAUS LENAU
(1802–1850)

Nikolaus Lenau's life is marked by constant shifting of profession and locations. His poetry aptly represents this uncertain wandering nature as well as his restless spirit. Lenau originally studied at the University of Vienna and then Hungarian law in Bratislava. Unsatisfied with the legal profession, Lenau studied medicine for four years before beginning to write poetry. Simultaneously, he migrated between Stuttgart, Vienna, and the United States. Never happy with his surroundings, Lenau returned to Vienna and continued writing his beautifully haunting and lyrical poetry. Lenau's poetry reflects the constant melancholy sentiment without a shimmer of hope for peace and freedom which he never found. For Lenau, there was no satisfaction in any of the German Romantic ideals. In nature, he was stifled by the awareness of isolation which is why his poetry focuses more on autumnal scenes with the dark, dying themes that mirror his own pessimism and solitude.¹¹ Mostly known for short lyrical works, Lenau's verse has inspired Berlioz, Liszt, R. Strauss, and of course, Fanny Mendelssohn Hensel.

¹¹ "Lenau," *Encyclopedia of the Romantic Era, 1760–1850*.

PRONUNCIATION GUIDE

International Phonetic Alphabet (IPA)

German Vowels

IPA Symbol	German Example	English Example
[ɑ:]	B <u>a</u> hn	f <u>a</u> ther
[a]	al <u>a</u> les	car
[e:]	S <u>e</u> hnen	cha <u>o</u> tic (prior to the diphthong)
[ɛ:]	Tr <u>a</u> nen	<u>a</u> ir (without diphthong)
[ɐ]	B <u>e</u> rgen	b <u>e</u> d
[ə]	W <u>o</u> nne	th <u>e</u>
[ɐ]	L <u>i</u> eder	---
[i:]	w <u>i</u> der	r <u>e</u> ad
[ɪ]	B <u>i</u> tte	ri <u>d</u>
[o:]	B <u>o</u> ot	<u>o</u> bey (prior to the diphthong)
[ɔ]	S <u>o</u> nne	s <u>o</u> ught
[u:]	R <u>u</u> hm	b <u>o</u> ot
[ʊ]	sch <u>u</u> ft	b <u>o</u> ok
[y:]	R <u>ü</u> be	---
[ʏ]	T <u>ü</u> cken	---
[ø:]	Ö <u>u</u> de	---
[œ]	gött <u>l</u> ich	---
[aɐ]	w <u>e</u> it	min <u>e</u> **
[aʊ]	a <u>u</u> ch	hou <u>s</u> e **
[ɔɐ]	Fre <u>u</u> nd	bo <u>y</u> **

** Please see section below on German Diphthongs to compare with the English equivalents.

German Consonants

IPA Symbol	German Example	English Example
[b]	be <u>b</u> en	bab <u>y</u>
[d]	d <u>e</u> m	dan <u>g</u> er
[f]	Fl <u>u</u> r	fanc <u>y</u>
[g]	g <u>u</u> t	goo <u>d</u>
[h]	h <u>i</u> nab	he <u>a</u> rt

[k]	<u>k</u> alt	<u>c</u> old
[l]	<u>L</u> ager	<u>l</u> augh
[m]	<u>m</u> uss	<u>m</u> an
[n]	<u>N</u> acht	<u>n</u> ormal
[ŋ]	R <u>ing</u>	s <u>ing</u>
[p]	<u>P</u> ult	<u>p</u> art
[r]	<u>R</u> ebe	<u>r</u> ope
[s]	<u>d</u> as	<u>s</u> ad
[ʃ]	<u>s</u> chon	<u>sh</u> ip
[t]	<u>T</u> al	<u>t</u> empt
[tʃ]	M <u>a</u> t <u>s</u> ch	<u>ch</u> eck
[v]	<u>w</u> as	<u>v</u> ase
[z]	<u>s</u> oll	<u>z</u> ebra
[ç]	<u>i</u> ch	---
[χ]	H <u>o</u> ch	---

Semivowel

IPA Symbol	German Example	English Example
[j]	jetzt	you

Other Phonetic Symbols

[[?]] Trennung, or glottal stop, that separates a consonant from a following vowel in subsequent words or structural elements. This to be used judiciously as a singer, but in this text proper locations are notated.

['] Vertical stroke indicating primary stress in the following syllable

[.] Vertical stroke indicating secondary stress in the following syllable, only used for clarification in long, compound words

[:] Length indicator for specific vowels

BASIC PRONUNCIATION RULES FOR GERMAN DICTION

German Stress:

The stress in words of German origin usually falls on the first syllable of a word. Foreign words are often stressed in other syllables. In longer, compound words, secondary stress is important to note.

Inseparable prefixes are never stressed; as a result the stress remains on the root of the word. The following list includes the most common inseparable prefixes:

be-	ent-	ge-	zer-
emp-	er-	ver-	

When words of foreign origin are utilized in the German language, stress tends to fall on the original language's natural stress. Certain vowel and consonants may also be borrowed for pronunciation.

EX: Zitronen [tsi'tro:nən]

EX: Melodie [melo'di:]

Word Elements:

It is imperative to understand the division of word elements in order to pronounce German correctly. One must be able to recognize the various components of word structure: prefixes, suffixes, and compound words. Pronunciation of these elements remains constant and pure to its single-element form, regardless of what precedes or follows it.

The following list includes the most common prefixes:

ab-	dar-	hin-	unter-
an-	durch-	miss-	ur-
auf-	ent-	mit-	ver-
aus-	er-	nach-	vor-
be-	fort-	über-	weg-
bei-	ge-	um-	zer-
da-	her-	un-	zu-

The following list includes the most common suffixes:

-bar	-heit	-lich	-sal
-chen	-keit	-los	-sam
-haft	-lein	-nis	-schaft

German frequently combines multiple words to create a longer, compound word. Many times, the words are simply joined together.

EX: Himmelsglanz ['himəls,glants]

EX: Sommermorgen ['zɔmə,mɔrgən]

Other words are joined together through the use of a connective element. The following list includes the most common connectors:

-e -(e)n -er -(e)s

EX: Hundehütte ['hʊndə,hytə]

EX: Mondenglanz ['mo:ndən,glants]

EX: wälderwärts ['vɛldə,vɛrts]

EX: Waldeslaut ['valdəs,laʊt]

German Vowels:

Almost all German vowels have a closed and open position that generally corresponds with a long and short length.

	closed & long	vs.	open & short
a	[ɑ:]	vs.	[a]
ä	[ɛ:]	vs.	[ɛ]
e	[e:]	vs.	[ɛ]
i	[i:]	vs.	[ɪ]
o	[o:]	vs.	[ɔ]
ö	[ø:]	vs.	[œ]
u	[u:]	vs.	[ʊ]
ü	[y:]	vs.	[ʏ]

These singular vowels in the stressed position, when followed by an 'h' or a single consonant in the word root, are *usually* long and closed.

EX: stehlen ['ʃtɛ:lən]

EX: Toren ['to:rən]

EX: Blumen ['blu:mən]

EX: für [fy:r]

These vowels, when followed by two or more consonants in the word root, are *usually* short and open.

EX: welche ['vɛlçə]

EX: Finger ['fɪŋɐ]

EX: Mutter ['mʊtɐ]

EX: fünf [fʏnf]

The double vowels 'aa,' 'ee' and 'oo' are long and closed.

EX: Saal [za:l]

EX: Beet [be:t]

EX: Boot [bo:t]

The spelling combination of ‘ie’ is long and closed.

EX: kriecht [kri:çt]

EX: friedlich [ˈfri:tlɪç]

EX: tiefsten [ˈti:fstən]

“Ä” is always pronounced as an open vowel regardless of whether it is a long or short vowel.

EX: Hähne [ˈhɛ:nə]

EX: Träne [ˈtrɛ:nə]

EX: Dämmerlicht [ˈdɛmɐ,lɪçt]

EX: lächelt [ˈlɛçəlt]

Vowels from the infinitive form of a verb will retain both their quality (closed or open) and quantity (long or short) in conjugation.

EX: legen [ˈle:gən] (to lay)

Present:

ich lege [ˈle:gə]

wir legen [ˈle:gən]

du legst [le:kst]

ihr legt [le:kt]

er/sie/es legt [le:kt]

sie legen [ˈle:gən]

Past:

ich legte [ˈle:ktə]

wir legten [ˈle:ktən]

du legtest [ˈle:ktəst]

ihr legtet [ˈle:ktət]

er/sie/es legte [ˈle:ktə]

sie legten [ˈle:ktən]

Past Participle:

Ich habe gelegt [gəˈle:kt] (I have laid)

Vowels from the singular form of a noun will retain both their quality (closed or open) and quantity (long or short) in plurality.

EX: Fuß [fu:s] (singular: foot)

Fußes [ˈfu:səs] (genitive: of the foot)

Füße [ˈfy:sə] (plural: feet)

EX: Hund [hʊnt] (singular: dog)

Hundes [ˈhʊndəs] (genitive: of the dog)

Hunde [ˈhʊndə] (plural: dogs)

The German schwa:

In general, the German schwa represents an unstressed, neutral vowel sound. While the IPA symbol for the schwa, [ə], is used for German, French, and English, it should be noted that each language has its own slight adjustment for this sound. In comparison to the German schwa, the French schwa represents a slightly more rounded pronunciation, whereas the English schwa sounds slightly more open. Singers should pay careful attention to their voice teacher, linguistic experts, and listen to native speakers to learn how to pronounce the schwa appropriate for each language.

In singing, the schwa must be colored slightly brighter towards the [ɛ], and the singer should also consult with their primary voice teacher in regards to maintaining the vocal line throughout pronunciation of a this sound while durations are prolonged.

A single “e” in an unstressed position is pronounced as a schwa:

EX: Wege [ˈve:gə]

EX: gegeben [gəˈge:bən]

EX: Liebesgaben [ˈli:bəs,ɡə:bən]

Formation of Mixed Vowels:

[ø] tongue in [e], lips in [o]

[œ] tongue in [ɛ], lips in [ɔ]

[y] tongue in [i], lips in [u]

[ʏ] tongue in [ɪ], lips in [ʊ]

Diphthongs:

[aʊ] German word example: Haus [haʊs]

Spelling: au

darker than English *house* [haʊs] and with corners of the mouth relaxed

[aɪ] German word example: deine [ˈdaɪnə]

Spelling: ei, ai, ey, ay

slightly darker than English *mine* [maɪn]

[ɔʊ] German word example: Leute [ˈlɔʊtə]

Spellings: eu, äu

the second vowel is more rounded than in English *hoist* [hɔɪst]

Additional Vowel Combinations:

‘ie’ pronounced as [i:]

not to be confused with the ‘ei’ diphthong

EX: schriebt [ʃri:pt]

vs.

gleich [glæɪç]

EX: Liebe [ˈli:bə]

vs.

leichten [ˈlæɪçtən]

EX: entfliehn [ˈentˈfli:n]

vs.

geheim [gəˈhæɪm]

Sometimes what appears as vowel combinations are actually parts of different word elements. It is imperative that the singer recognizes the elements are separate, and this does not change the distinct pronunciations.

EX: beurteilen [bə'ʔʊrtʰaɛlən] should not be confused with the diphthong “eu” [‘bøʊrtʰaɛlən]

Other vowel combinations not previously discussed, should be pronounced in separate syllables.

EX: Poet [po'e:t]

EX: Duet [du'ɛt]

German Consonants:

Two sounds not found in the English language are the Ichlaut and the Achlaut fricatives.

[χ] Spellings: when ‘ch’ occurs after the sounds [ɑ:]/[a], [o:]/[ɔ], [u:]/[ʊ], and [ʌo] voiceless velar fricative, somewhat similar to a very heavily aspirated “h”

EX: Bach [baχ]

EX: hoch [ho:χ]

[ç] Spellings: when ‘ch’ occurs in all other situations voiceless palatal fricative, with the tongue in the same position for [j] but air is passed over it without pitch

EX: ich [ɪç]

EX: durch [dʊrç]

There are essentially two ways of producing the sound for the letter ‘r’ in German.

[r] Spellings: when ‘r’ precedes a vowel, excluding prefixes pronounced with the flip of the tongue
occasionally it can be appropriate to roll an ‘r’ for emotional emphasis

EX: fröhlich [‘frø:liç]

EX: recht [rɛçt]

EX: sprricht [ʃpriçt]

[ʁ] Spellings: when ‘r’ occurs in all other situations
-acceptable to use [r] in these situations, though current reputable trends prefer the [ʁ]
-when ‘er’ or ‘er + consonant,’ [ʁ] is preferred
pronounced similarly to the schwa but slightly more rounded and darker

EX: der [dɛʁ]

EX: verbinden [fɛʁ'bindən]

EX: wieder [‘vi:dɛ]

EX: hervor [hɛʁ'fo:ʁ]

Unvoiced Consonants:

The spelled consonants ‘b,’ ‘d,’ ‘g,’ and ‘s’ are pronounced as their voiceless equivalents [p], [t], [k], and [s] in the following situations:

When at the end of the word

EX: Grab [gr̩a:p]

EX: Bad [ba:t]

EX: Tag [t̩a:k]

EX: Haus [haʊs]

When preceding another consonant

EX: liebst [li:pst]

EX: widmen [ˈvɪtmən]

EX: legt [le:kt]

EX: lesbar [ˈle:sba:ʁ]

When at the end of an element in a compound word

EX: abbrechen [ˈʔap,brɛçən]

EX: Abendessen [ˈʔa:bənt,ʔɛsən]

EX: weggehen [ˈvɛk,ge:ən]

EX: Lebensrot [ˈle:bəns,ro:t]

The aforementioned consonants, when preceding an ‘n,’ ‘l,’ or ‘r’ can be voiced or unvoiced. It is best to consult a reputable dictionary, check with an expert, or study recordings of reputable native singers. There are numerous recordings of native singers who, at times, have chosen to voice these consonants before ‘n,’ ‘l,’ or ‘r,’ while in other recordings these same singers have chosen not to do so.

Double Consonants:

In contrast to Italian diction, usually double consonants are pronounced as a single consonant in simple words. However, it is crucial that the singer becomes aware of whether or not the double consonants represents two elements or only one. If the double consonants signify two separate elements, the consonant should be repeated.

EX: Betten (beds) vs. bettag (day of prayer)
[ˈbɛtən]

[ˈbe:t,t̩a:k]

The following IPA transcriptions apply the previously described rules. As with any language, there is slight variation with some pronunciations. It is always best to consult a reputable dictionary, an expert or a native speaker to clarify any discrepancies.

SELECT SONGS

Title: Abendbild, Op. 10, No. 3

[^ʔʰa:bənt, bɪlt]

Evening Picture

Date of Composition: 1846

Poet: Nikolaus Lenau

Friedlicher	Abend	senkt	sich	aufs	Gefilde;
[^ʔ fri:tliçə	^ʔ ʰa:bənt	zɛŋkt	zɪç	^ʔ ʰaʊfs	gə'fildə
Peaceful	evening	descends	itself	onto	countryside;

(Peaceful evening descends itself onto the countryside;

sanft	entschlummert	Natur,	um	ihre	Züge
zanft	^ʔ ɛnt'ʃlʊmərt	na'tu:rə	^ʔ ʊm	^ʔ i:rə	'tsy:gə
gently	asleep	nature	about	its	characteristics

gently, nature falls asleep, and around her face

schwebt	der	Dämmerung	zarte	Verhüllung,	und	sie
ʃve:pt	dɐ	'dɛməʁʊŋ	'tsartə	fɛə'hʏlʊŋ	^ʔ ʊnt	zi
floats	the	twilight	tender	concealment	and	it

floats the tender covering of twilight, and she

lächelt	die	Holde;
'lɛçəlt	di	'holdə
smiles	the	fair;

smiles, the fair one;

lächelt,	ein	schlummernd	Kind	in	Vaters	Armen,
'lɛçəlt	^ʔ ɛn	'ʃlʊmənt	kɪnt	^ʔ ɪn	'fɑ:təs	^ʔ armən
smiles,	a	sleeping	child	in	father's	arms,

smiles, like a sleeping child in its father's arms,

der	voll	Liebe	zu	ihr	sich	neigt.
dɐ	fəl	'li:bə	tsu	^ʔ i:rə	zɪç	nɛkt
who	fully	love	for	her	himself	bends.

who, so full of love, bends down to her.

sein	göttlich	Auge	weilt	auf	ihr,
zæ̃n	ˈgœ̃tlɪç	ˈʔaogə	væ̃lt	ʔaof	ʔi:ɐ̃
his	divine	eye	stays	on	her,

His divine eye rests on her,

und	es	weht	sein	Odem
ʔʊ̃nt	ʔɛ̃s	ve:t	zæ̃n	ˈʔo:dəm
and	he	blows	his	breath

and his breath is wafting

über	ihr	Antlitz.
ˈʔy:bə	ʔi:ɐ̃	ˈʔantlɪts]
over	her	face.

over her face.)

Title: Abendlich schon rauscht der Wald *from* Gartenlied, Op. 3, No. 5

[[?]ʔa:bəntliç fo:n ʀaʊft deɐ valt]

The forest is rustling at eventide

Date of Composition: 1846

Poet: Joseph Freiherr von Eichendorff

Abendlich	schon	rauscht	der	Wald
[[?] ʔa:bəntliç	fo:n	ʀaʊft	deɐ	valt
At evening time	already	rustles	the	forest

(Eventide already; the forest is rustling

aus	den	tiefsten	Gründen,
[?] ʔaʊs	den	'ti:fstən	'gryndən
from	the	deepest	grounds,

from the deepest grounds,

droben	wird	der	Herr	nun	bald
'dro:bən	virt	deɐ	hɛr	nu:n	balt
above	will	the	Lord	now	soon

the Lord in heaven will now soon

an	die	Sternlein	zünden.
[?] ʔan	di	'stɛrnlɛn	'tsyndən
--	the	little stars	light.

light the little stars.

Wie	so	stille	in	den	Schlünden,
vi	zo:	'ʃtɪlə	[?] m	den	'ʃlyndən
How	so	still	in	the	jaws,

How still in the chasms,

abendlich	nur	rauscht	der	Wald.
[?] ʔa:bəntliç	nu:ɐ	ʀaʊft	deɐ	valt
at evening time	already	rustles	the	forest.

the forest rustles at eventide.

Alles	geht	zu	seiner	Ruh.
'ʔaləs	ge:t	tsu	'zaenə	ru:
Everything	goes	to	its	rest.

Everything goes to sleep.

Wald	und	Welt	versausen,
valt	ʔunt	velt	fɛə'zaʊzən
Forest	and	world	become silent,

Forest and world become silent,

schauernd	hört	der	Wandrer	zu,
'ʃaʊənt	hø:rt	dɛə	'vandɾə	tsu
shuddering	listens	the	wanderer,	---

shuddering, the wanderer listens,

sehnt	sich	recht	nach	Hause.
ze:nt	zɪç	rɛçt	naχ	'haʊzə
longs	he	fervently	for	home

longing fervently for home.

Hier	in	Waldes	still	Klause,
Hi:ə	ʔin	'valdəs	'ʃtɪlə	'klaʊzə
Here	in	forest's	still	hermitage,

Here in the quiet hermitage of the forest,

Herz,	geh	endlich	auch	zur	Ruh.
herts	ge:	'ʔɛntlɪç	ʔaʊχ	tsuə	ru:]
heart,	go	finally	also	to	rest.

Heart, be finally still too.)

Title: Ach, die Augen sind es wieder
[ʔaχ di ʔaogən zɪnt ʔəs ʔvi:də]
Ah, there are again the eyes

Date of Composition: 1837

Poet: Heinrich Heine

Ach, die Augen sind es wieder,
[ʔaχ di ʔaogən zɪnt ʔəs ʔvi:də]
Oh the eyes they are again,
Ah, there are again the eyes

die mich einst so freundlich grüßten,
di miç ʔaenst zo: ʔfrøntlɪç ʔgry:stən
the me once so friendly greeting,
that once greeted me so friendly,

und es sind die Lippen wieder,
ʔʊnt ʔəs zɪnt di ʔlɪpən ʔvi:də
and they are the lips again,
and there are again the lips

die mir's Leben einst versüßten.
di miəs ʔle:bən ʔaenst fæʔzy:stən
that for me life once sweetened.
that once sweetened my life.

Auch die Stimme ist es wieder,
ʔaʊχ di ʔstɪmə ʔɪst ʔəs ʔvi:də
Also the voice is it again,
Also it is again the voice

die ich einst so gern gehört!
di ɪç ʔaenst zo: gɛrn gəʔhø:rət
that I once so gladly heard!
that once I so gladly heard!

Nur	ich	selber	bin's	nicht	wieder,
nu:ɐ	ʔɪç	'zɛlbə	bɪns	nɪçt	'vi:də
Only	I	myself	am	not	again,

Only I am not myself again,

bin	verändert	heimgekehret.
bɪn	fɛɐ'ʔɛndət	'hæmgə'ke:rət
am	changed	coming home.

having come home changed.

Von	den	weißen,	schönen	Armen
fɔn	den	'væ:sən	'ʃø:nən	'ʔarmən
From	the	white	beautiful	arms

Embraced by the white, beautiful arms,

fest	und	liebevoll	umschlossen,
fɛst	ʔʊnt	'li:bə'fɔl	ʔʊm'ʃlɔsən
secure	and	lovingly	enclosed,

lovingly and secure,

lieg	ich	jetzt	an	ihrem	Herzen,
li:g	ʔɪç	jɛtst	ʔan	'ʔi:rəm	'hertsən
lie	I	now	on	her	breast,

I now lie on her breast,

dumpfen	Sinnes	und	verdroßen.
'dʊmpfən	'zɪnəs	ʔʊnt	fɛɐ'drɔsən]
with dull	senses	and	listless.

listless, and with dull senses.)

Title: Allnächtlich im Traume seh' ich dich

[[?]al'neçtliç [?]im 'traomə ze: [?]iç dıç]

Every night I see you in my dreams

Date of Composition: 1841

Poet: Heinrich Heine

Allnächtlich	im	Traume	seh'	ich	dich
[[?] al'neçtliç	[?] im	'traomə	ze:	[?] iç	dıç
Every night	in	dreams	see	I	you

(Every night I see you in my dreams

und	sehe	dich	freundlich	grüßen,
[?] unt	'se:ə	dıç	'frøøntliç	'gry:sən
and	see	you	friendly	greeting,

and I see you greet me, friendly,

und	laut	aufweinend	stürz'	ich	mich
[?] unt	laot	[?] aof'vænənt	ʃtyrts	[?] iç	mıç
and	loudly	crying out	throw	I	myself

and crying out loudly, I throw myself

zu	deinen	süßen	Füßen.
tsu	'dænən	'zy:sən	'fy:sən
at	your	sweet	feet.

at your sweet feet.

Du	siehst	mich	an	wehmütiglich
du	zi:st	mıç	[?] an	've:my:tıklıç
You	look	me	at	wistfully

You look at me wistfully

und	schüttelst	das	blonde	Köpfchen;
[?] unt	'ʃytəlst	das	'blondə	'kœpfçən
and	shake	the	blond	little head;

and shake your blond, little head;

aus	deinen	Augen	schleichen	sich
ʔaʊs	ˈdaɛnən	ʔaʊgən	ˈʃlaɛçən	zɪç
from	your	eyes	steal	themselves

from your eyes steal

die	Perlentränentröpfchen.
di	ˈpɛrlən, trɛ:nən, trœpfçən
the	pearl drop tears.

little pearly teardrops.

Du	sagst	mir	heimlich	ein	leises	Wort
du	za:kst	miɐ	ˈhæmliç	ʔaɛn	ˈlaɛzəs	vɔrt
You	say	to me	secretly	a	quiet	word

You say a quiet word to me in secret

und	gibst	mir	den	Strauß	von	Zypressen.
ʔʊnt	gi:pst	miɐ	den	ʃtraʊs	fɔn	tsy'presən
and	give	me	the	bouquet	of	cypress branches.

and give me the bouquet of cypress branches.

Ich	wache	auf,	und	der	Strauß	ist	fort,
ʔɪç	ˈvaχə	ʔaʊf	ʔʊnt	dɛr	ʃtraʊs	ʔɪst	fɔrt
I	wake	up,	and	the	bouquet	is	gone,

I wake up, and the bouquet is gone,

und	das	Wort	hab'	ich	vergessen.
ʔʊnt	das	vɔrt	ha:b	ʔɪç	fɛr'gesən]
and	the	word	have	I	forgotten.

and I have forgotten the word.)

Title: Am leuchtenden Sommermorgen
[^ʔam 'lœçtəndən 'zɔmɐ,mɔrgən]
On a bright summer morning

Date of Composition: 1827

Poet: Heinrich Heine

Am leuchtenden Sommermorgen
[^ʔam 'lœçtəndən 'zɔmɐ,mɔrgən
On a bright summer morning
(*On a bright summer morning*)

geh' ich im Garten herum.
ge: ^ʔɪç ^ʔɪm 'gartən hɛ'rʊm
go I in the garden around.
I walk around the garden.

Es flüstern und sprechen die Blumen,
^ʔɛs 'flystən ^ʔʊnt 'ʃprɛçən di 'blu:mən
There whisper and speak the flowers,
The flowers whisper and speak,

Ich aber, ich wandle stumm.
^ʔɪç 'ʔabɐ ^ʔɪç 'vandlə ʃtʊm
I but I walk silently.
but I walk silently.

Es flüstern und sprechen die Blumen,
^ʔɛs 'flystən ^ʔʊnt 'ʃprɛçən di 'blu:mən
There whisper and speak the flowers
The flowers whisper and speak,

Und schaun mitleidig mich an.
^ʔʊnt ʃaon 'mɪtlædɪç mɪç ^ʔan
and look compassionately me at.
and look at me compassionately.

Sei	unserer	Schwester	nicht	böse,
zæ	'ʔʊnzəɐ̯ə	'ʃvɛstə	nɪçt	'bø:zə
Be	at our	sister	not	angry,

Do not be angry with our sister,

du	trauriger	blasser	Mann.
du	'traʊrɪgə	'blasə	man]
you	sad	pale	man.

you sad, pale man.)

Title: An Suleika

[²an zu'laeka]

To Suleika

Date of Composition: 1825

Poet: Johann Wolfgang von Goethe

Auch	in	der	Ferne	dir	so	nah!
[² aoχ	² in	deɐ	'fɛrnə	diɐ	zo:	na:
Also	in	the	distance	you	so	close!

(Even in the distance, you are so close!)

Und	unerwartet	kommt	die	Qual.
² ʊnt	² ʊn ² ɛɐ'vartət	kɔmt	di	kva:l
And	unexpectedly	comes	the	agony.

And unexpectedly comes the agony.

Da	hör	ich	wieder	dich	einmal.
da	hø:ɐ	² ɪç	'vi:dɐ	dɪç	' ² ænma:l
As	hear	I	again	you	once.

I hear you once again.

Auf	einmal	bist	du	wieder	da!
² aoɸ	' ² ænma:l	bɪst	du	'vi:dɐ	da]
Suddenly		are	you	back	there!

Suddenly, you are back!)

Title: Anklänge I

[[?]ʔa:nkleŋə]

Reminiscences I

Date of Composition: 1841

Poet: Joseph Freiherr von Eichendorff

Vöglein **in** **den** **sonn'gen** **Tagen,**
[[?]fø:glæŋ [?]ɪn den 'zɔŋgən 'tɑ:gən
Little birds in the sunny days,
(Little birds in the sunny days,

Lüfte **blau,** **die** **mich** **verführen!**
'lyftə blaʊ di mɪç fɛə'fy:rən
sky blue, that me tempts!
blue skys that tempt me!

Könnt **ich** **bunte** **Flügel** **rühren,**
kœnt [?]ɪç 'bʊntə 'fly:gəl 'ry:rən
Could I colorful wings move,
If I could beat the colorful wings,

über **Berg** **und** **Wald** **sie** **schlagen.**
'[?]y:bə bɛrk [?]ʊnt valt zi 'ʃla:gən
over mountain and forest them beat.
and fly with them over the mountain and forest.

Ach! **es** **spricht** **des** **Frühlings** **Schöne,**
[?]aχ [?]ɛs ʃprɪçt dɛs 'fry:lm̩s 'ʃø:nə
Ah! there speaks the spring beauty,
Ah! The beauty of spring speaks,

und **die** **Vöglein** **alle** **singen:**
[?]ʊnt di 'fø:glæŋ [?]alə 'zɪŋən
and the little birds all sing:
and all the little birds sing:

sind	denn	nicht	die	Farben	Töne,
zint	den	nɪçt	di	'farbən	'tø:nə
are	then	not	the	color	tones,

"Are not the colors sounds,

und	die	Töne	bunte	Schwingen?
ʔunt	di	'tø:nə	'bøntə	'ʃvɪŋən
and	the	tones	multicolored	lilting?

and the sounds colorful wings?"

Vöglein,	ja,	ich	laß	das	Zagen!
'fø:glæ̃n	ja	ʔɪç	las	das	'tsa:gən
Little bird,	yes,	I	let	the	hesitation!

Little birds, yes, I will cease to hesitate!

Winde	sanft	die	Segel	rühren,
'vɪndə	zanft	di	'ze:gəl	'ry:rən
Wind	gently	the	sail	stir,

Winds gently stir the sail,

und	ich	lasse	mich	entführen,
ʔunt	ʔɪç	'lasə	mɪç	ʔent'fy:rən
and	I	allow	myself	be abducted,

and I will allow myself to be carried away,

Ach!	wohin	mag	ich	nicht	fragen.
ʔaχ	vo'hɪn	mɑ:g	ʔɪç	nɪçt	'fra:gən]
Ah!	where	dare	I	not	ask.

Ah! To where, I dare not ask.)

Title: Anklänge II

[^ʔʌ:ŋklɛŋə]

Reminiscences II

Date of Composition: 1841

Poet: Joseph Freiherr von Eichendorff

Ach! wie ist es doch gekommen,

[^ʔax vi ^ʔɪst ^ʔɛs dɔx gə'kɔmən

Ah! how is it then come

(Ah! how did it come to be

daß die ferne Waldespracht

das di 'fɛrnə 'valdəs.praxt

that the distant forest splendor

that the distant forest splendor

so mein ganzes Herz genommen,

zo: mɛn 'gantsəs hɛrts gə'nɔmən

so my whole heart has taken

has so taken my whole heart

mich um alle Ruh gebracht.

mɪç ^ʔʊm 'ʔalə ru: gə'braxt

me of all the peace brought.

and robbed me of all of my rest.

Wenn von drüben Lieder wehen,

vɛn fɔn 'dry:bən 'li:də 've:ən

When from over there songs drift,

When the songs drift from over there,

Waldhorn gar nicht enden will,

'valt.hɔrn ga:r nɪçt ^ʔɛndən vɪl

forest horns not at all end will,

and the forest horn does not want to cease,

weiß	ich	nicht,	wie	mir	geschehen,
væ̯s	ʔɪç	nɪçt	vi	mi̯e	gə'ʃeːən
know	I	not	what	to me	happened,

I do not know what happened to me,

und	im	Herzen	bet	ich	still.
ʔʊnt	ʔɪm	'hɛrtsən	be:t	ʔɪç	ʃtɪl]
and	in the	heart	pray	I	silently.

and I pray silently in my heart.)

Title: Anklänge III

[[?]ʔa:nkleŋə]

Reminiscences III

Date of Composition: 1841

Poet: Joseph Freiherr von Eichendorff

Könnt	ich	zu	den	Wäldern	flüchten,
[kœnt	[?] ɪç	tsu	den	'vældən	'flyçtən
Could	I	to	the	forests	flee

(If I could flee into the forests,

mit	den	Grün	in	frischer	Lust
mit	den	gry:n	[?] ɪn	'frɪʃə	lœst
with	the	green	in	fresh	joy

with the green in fresh joy

mich	zum	Himmelsglanz	aufrichten,
mɪç	tsʊm	'himəls,glants	[?] ʔaʊfrɪçtən
me	to the	heaven's glow	raise

raise myself to heaven's glow,

Stark	und	frei	wär	diese	Brust!
ʃtark	[?] ʊnt	fræ	vɛ:ə	'di:zə	brœst
strong	and	free	would be	this	breast!

this breast would be strong and free!

Hörnerklang	und	Lieder	kämen
'hœrne,klaŋ	[?] ʊnt	'li:də	'kɛ:mən
Horn sounds	and	songs	would come

Horn sounds and songs would not come

Nicht	so	schmerzlich	an	mein	Herz!
nɪçt	zo:	'ʃmɛrtslɪç	[?] an	mæɪn	herts
not	so	painful	to	my	heart!

so painfully to my heart!

Fröhlich	wollt	ich	Abschied	nehmen,
'frø:liç	vølt	ʔiç	'ʔa:pfi:t	'ne:mən
Cheerful	would	I	departure	take,

I would cheerfully take my leave,

zög	auf	ewig	wälderwärts.
tsø:k	ʔaof	'ʔe:viç	'vɛldə,vɛrts]
would fly	for	ever	towards the woods.

and I would fly forever towards the woods.)

Title: April
[[?]a'prɪl]
April

Date of Composition: 1836

Poet: Johann Wolfgang von Goethe

Augen, sagt mir, sagt, was sagt ihr?
[[?]aogən za:kt miə za:kt vas za:kt [?]i:ə
Eyes say to me say what say you?
(Eyes, tell me, tell me, what do you say?)

Denn ihr sagt was gar zu Schönes,
dən [?]i:ə za:kt vas ga:ə tsu 'ʃø:nəs
Because you say something much too beautiful,
Because you tell me something far too beautiful,

gar des lieblichsten Getönes;
ga:ə dəs 'li:blɪçstən gə'tø:nəs
absolutely the loveliest sounds;
in the absolutely loveliest sounds;

und in gleichem Sinne fragt ihr!
[?]ʊnt [?]ɪn 'glæçəm 'zɪnə fra:kt [?]i:ə
and in likewise way ask you!
and in the same way you ask me!

Doch ich glaub' euch zu erfassen:
dɔχ [?]ɪç glaop [?]ʊəç tsu [?]ɛə'fasən
But I have faith you to understand:
But I think I understand you:

hinter dieser Augen Klarheit
'hɪntə 'di:zə '[?]aogən 'kla:rhaet
behind these eyes clarity
behind the clarity of these eyes

ruht	ein	Herz	in	Lieb'	und	Wahrheit
ru:t	² æ̃n	herts	² in	li:b	² ʊnt	² va:ʁhaet
rests	a	heart	in	love	and	truth

is a heart in love and truth

jetzt	sich	selber	überlassen,
jetst	zɪç	² zɛlbə	² y:bə,lasən
now	to his own	devices	left,

that is now left to its own devices,

dem	es	wohl	behagen	müßte,
dem	² ɛs	vo:l	bə'hɑ:gən	² mystə
which	it	well	suited	should be,

that would derive pleasure from,

unter	so	viel	stumpfen,	blinden,
² ʊntə	zo:	fi:l	² stʊmpfən	² blɪndən
among	so	many	indifferent,	blind,

finding, among so many indifferent and blind gazes,

endlich	einen	Blick	zu	finden,
² ɛntliç	² æ̃nən	blik	tsu	² findən
finally	a	glance	to	find,

finally glance,

der	es	auch	zu	schätzen	wüßte.
dɛr	² ɛs	² aoχ	tsu	² ʃɛtsən	² vʏstə
that	it	also	to	treasure	would know.

that knows how to treasure it.

Und	indem	ich	diese	Chiffren
² ʊnt	² ɪndem	² ɪç	² di:ze	² ʃɪfrən
And	while	I	these	ciphers

And while I study these ciphers

mich	versenke	zu	studieren,
mɪç	fɛr'zɛŋkə	tsu	² stu'di:rən
myself	plunge into	to	study,

in depth,

laßt	euch	ebenfalls	verführen,
last	ˈʊøç	ˈʔe:bənfals	fɛə'fy:rən
let	you	likewise	entice,

let you also be enticed,

meine	Blicke	zu	entziffern!
'maenə	'blikə	tsu	ɛnt'tsɪfən]
my	glances	you	decipher!

to decipher my own glances!)

Title: Auf dem See
[^ʔaɔf dem ze:]
On the lake

Date of Composition: 1841

Poet: Johann Wolfgang von Goethe

Und	frische	Nahrung,	neues	Blut
[^ʔ ʊnt	'frɪʃə	'na:rʊŋ	'nɔøəs	blu:t
And	fresh	food,	new	blood

(And fresh food and new blood

saug	ich	aus	freier	Welt:
zɑɔg	^ʔ ɪç	^ʔ aɔs	'fræɐ̯	vɛlt
soak	I	out of	free	world:

I suck from the free world:

wie	ist	Natur	so	hold	und	gut,
vi	^ʔ ɪst	na'tu:ɐ̯	zo:	hɔlt	^ʔ ʊnt	gu:t
how	is	nature	so	lovely	and	good,

how lovely and good nature is,

die	mich	am	Busen	hält!
di	mɪç	^ʔ am	'bu:zən	hɛlt
which	me	at the	bosom	holds!

who holds me to her bosom.

Die	Welle	wieget	unsern	Kahn
di	'vɛlə	'vi:gət	^ʔ ʊnzən	kɑ:n
The	wave	rocks	our	boat

The waves rock our boat upwards

im	Rudertakt	hinauf,
^ʔ ɪm	'ru:dɐ̯takt	hɪn'aɔf
in the	rudder rhythm	upwards,

in the rhythm of the oars,

und Berge, wolkig himmelan,
 ʔʊnt 'bɛrgə 'vɔlkɪç 'hɪməl, ʔən
 and mountains, cloudy heavenwards,
and the mountains, cloudy heavenwards,

begegnen unserm Lauf.
 bə'ɡegnən ʔʊnzəm laʊf
 meet our course.
meet our course.

Aug, mein Aug, was sinkst du nieder?
 ʔaʊk ma:ən ʔaʊk vas zɪŋkst du 'ni:də
 Eyes, my eyes, why sink you down?
My eyes, why do you look down?

Goldne Träume, kommt ihr wieder?
 'ɡɔldnə 'trəʊmə kɔmt ʔi:ə 'vi:də
 Golden dreams, come you again?
Golden dreams, will you come again?

Weg, du Traum! so gold du bist:
 vɛk du trəʊm zo: ɡɔlt du bɪst
 Away you dream! as golden as you are:
Away, you dream, regardless of how golden you are:

hier auch Lieb und Leben ist.
 hi:ə ʔaʊχ li:p ʔʊnt 'le:bən ʔɪst
 here too love and life is.
Here too, there is life and love.

Auf der Welle blinken
 ʔaʊf dɛə 'vɛlə 'blɪŋkən
 On the wave sparkle
On the waves a thousand

tausend schwebende Sterne;
 'taʊzənt 'ʃvɛ:bəndə 'ʃtɜ:nə
 thousand floating stars;
floating stars sparkle;

weiche Nebel trinken

'væçə 'ne:bəl 'trɪŋkən

soft fog drink

soft fog drinks up

rings die türmende Ferne;

rɪŋs di 'tʏrməndə 'fɛrnə

around the towering distance;

the towering distance all around;

Morgenwind umflügelt

'mɔrgən,vɪnt ʔʊm'fly:gəlt

morning wind flies around

the morning wind flies around

die beschattete Bucht,

di bə'ʃatətə bʊxt

the shaded bay,

the shaded bay,

und im See bespiegelt

ʔʊnt ʔim ze: bə'ʃpi:gəlt

and in the lake reflects

and the ripening fruit reflects

sich die reifende Frucht.

zɪç di 'ræfəndə frʊxt]

itself the ripening fruit.

itself in the lake.)

Title: Bergeslust, Op. 10, No. 5

['bɛrgəs, lʊst]

Mountain desire

Date of Composition: 1847

Poet: Joseph Freiherr von Eichendorff

O	Lust	vom	Berg	zu	schauen
['ʔo:	lʊst	fɔm	bɛrk	tsu	'ʃaʊən
Oh	desire	from the	mountain	to	look down

(How lovely it is to look down from the mountain)

weit	über	Wald	und	Strom,
vaet	'ʔy:bɐ	valt	ʔʊnt	ʃtro:m
far	over	forest	and	river,

far over forest and river,

hoch	über	sich	den	blauen,
ho:x	'ʔy:bɐ	zɪç	den	'blaʊən
high	over	oneself	the	blue,

high above the blue,

den	klaren	Himmelsdom.
den	'kla:rən	'hɪməls, do:m
the	clear	dome of Heaven.

clear dome of Heaven.

Vom	Berge	Vögel	fliegen,
fɔm	'bɛrgə	'fø:gəl	'fli:gən
From the	mountain	birds	fly,

Birds fly from the mountain

und	Wolken	so	geschwind,
ʔʊnt	'vɔlkən	zo:	gə'ʃvɪnt
and	clouds	so	quickly,

and clouds so quickly,

Gedanken	überfliegen
gə'daŋkən	'ʔy:bə, fli:gən
thoughts	fly across
<i>thoughts fly faster</i>	

die	Vögel	und	den	Wind.
di	'fø:gəl	ʔʊnt	den	vɪnt
the	birds	and	the	wind.
<i>than the birds and the wind.</i>				

Die	Wolken	zieh'n	hernieder,
di	'vɔlkən	tsi:n	hɛə'ni:də
The	clouds	move	downward,
<i>The clouds move downward,</i>			

das	Vöglein	senkt	sich	gleich,
das	'fø:glæɪn	zɛŋkt	zɪç	glæç
the	little bird	sinks	itself	likewise,
<i>the little bird also sinks down,</i>				

Gedanken	geh'n	und	Lieder
gə'daŋkən	ge:n	ʔʊnt	'li:də
thoughts	go	and	songs
<i>thoughts and songs go</i>			

bis	in	das	Himmelreich.
bɪs	ʔɪn	das	'hɪməl, ræç]
until	in	the	kingdom of Heaven.
<i>up into the kingdom of Heaven.)</i>			

Title: Bitte, Op. 7, No. 5

['bɪtə]

Prayer

Date of Composition: 1846

Poet: Nikolaus Lenau

Weil' auf mir, du dunkles Auge,
[vael ʔaʊf miʁ du 'dʊŋkləs ʔaʊgə]
Linger on me, you dark eyes,
(Linger on me, dark eyes,

übe deine ganze Macht,
'ʔy:bə 'dæənə 'gantsə maʁt
exert your entire power,
exert your entire power,

ernste, milde träumerische,
'ʔɛrnstə 'mildə 'trɔʊmə,rɪʃə
earnest, gentle, dreamy,
earnest, gentle, dreamy,

unergründlich süße Nacht.
'ʔʊn'ʔɛʁ,ɡrʏntlɪç 'zy:sə naʁt
unfathomable sweet night.
unfathomably sweet night.

Nimm mit deinem Zauberdunkel
nim mit 'dæənəm 'tsaʊbə,'dʊŋkəl
Take with your magical darkness
With your magical darkness,

Diese Welt von hinnen mir,
'di:zə velt fɔn 'hɪnən miʁ
This world from away to me
take this world away from me,

daß du über meinem Leben

das du 'ʔy:bə 'mæ̃nəm 'le:bən

that you over my life

that above my life

Einsam schwebest für und für.

'ʔæ̃nzə:m 'ʃve:bəst fy:ə ʔʊnd fy:ə]

alone float forever and forever.

you alone will float forever and ever.)

Title: Dämmerung senkte sich von oben
[ˈdɛmrʊŋ ˈzɛŋktə zɪç fɔn ˈʔo:bən]
Dusk has descended from above

Date of Composition: 1843

Poet: Johann Wolfgang von Goethe

Dämmerung **senkte** **sich** **von** **oben,**
[ˈdɛmrʊŋ ˈzɛŋktə zɪç fɔn ˈʔo:bən]
Dusk sank itself from above,
(Dusk has descended from above,

schon **ist** **alle** **Nähe** **fern,**
ʃo:n ʔɪst ˈʔalə ˈnɛ:ə fɛrn
already is all nearness far
already what is near is far away,

doch **zuerst** **emporgehoben**
dɔx tsuˈʔe:ʁst ʔɛmˈpʔo:rgə,ho:bən
but first raised above
but, at first, the evening star,

holden **Lichts** **der** **Abendstern.**
ˈhɔldən lɪçts dɛr ˈʔa:bəntʃtɛrn
of lovely light the evening star.
with its lovely light, has been raised up.

Alles **schwankt** **in's** **Ungewisse,**
ˈʔaləs ʃvaŋkt ʔɪns ˈʔʊŋgəvɪsə
All wavers into the unknown,
Everything wavers into the uncertain,

Nebel **schleichen** **in** **die** **Höh',**
ˈnɛ:bəl ˈʃlæçən ʔɪn di hø:
Fog steals into the heights,
fog steals into the heights,

schwarzvertiefte

'ʃvartsfɛə, ti:ftə

black deepened

*the lake rests, reflecting***Finsternisse**

'fɪnstə, nɪsə

darknesses

widerspiegelnd

'vi:də, ʃpi:gəlnt

reflecting

*deep black darknesses.***ruht**

ru:t

rests

der

dɜː

the

See.

ze:

lake.

Nun

nu:n

Now

am

ʔam

at the

östlichen

ʔæstliçən

eastern

Bereiche

bə'raeçə

region

*Now in the eastern realm***ahn'**

ʔɑ:n

sense

ich

ʔɪç

I

Mondenglanz

'mo:ndən, glants

moonshine

und

ʔʊnt

and

Glut,

glu:t

glow,

*I sense a glow of the moon,***schlanker**

'ʃlanke

slender

Weiden

'vædən

willows'

Haargezweige

'hɑ:rgə, tsvægə

thin branches

*the thin branches of slender willows***scherzen**

'ʃertsən

plays

auf

ʔaʊf

on

der

dɜː

the

nächsten

'nɛçstən

nearest

Flut.

flu:t

stream.

*plays on the nearest stream.***Durch**

dʊrç

Through

bewegter

bə've:ktə

moving

Schatten

'ʃatən

shadows'

Spiele

'ʃpi:lə

games

*The moon's magic light trembles***zittert**

'tsɪtət

trembles

Lunas

'lu:nas

moon's

Zauberschein,

'tsaʊbəʃæn

magic light,

through the game of shadows,

und	durch's	Auge	schleicht	die	Kühle
ʔʊnt	dʊrçs	ʔʰaogə	ʃlaeçt	di	ʔky:lə
and	through the	eye	steals	the	cool

and coolness steals through the eyes

sänftigend	in's	Herz	hinein.
ʔzenftigənt	ʔins	herts	hi'naen]
soothingly	into the	heart.	

soothingly into the heart.)

Title: Dein ist mein Herz, Op. 7, No. 6
[daen [?]ist maen herts]
My heart is yours

Date of Composition: 1846

Poet: Nikolaus Lenau

Dein ist mein Herz,
[daen [?]ist maen herts]
Yours is my heart,
(My heart is yours,

mein Schmerz dein eigen
maen ^ʃmerts daen [?]ægən
my pain your own
my pain is your own

und alle Freuden die es sprengen;
[?]ʊnt [?]alə [?]frøðən di [?]ɛs ^ʃprɛŋən
and all joy that it bursts;
and all of the joy that bursts from it;

dein ist der Wald,
daen [?]ist dɐ valt
yours is the forest,
yours is the forest,

mit allen Zweigen,
mit [?]alən [?]tsvægən
with all the branches,
with all of the branches,

den Blüten allen und Gesängen.
den [?]bly:tən [?]alən [?]ʊnt gə'zɛŋən
the blossoms all and songs.
all of the blossoms and songs.

Dein	ist	mein	Herz,
daen	[?] ist	maen	herts
Yours	is	my	heart,

My heart is yours,

mein	Schmerz	dein	eigen
maen	ʃmerts	daen	[?] ægən
my	pain	your	own

my pain is your own

das	Liebste,	was	ich	mag	erbeuten
das	'li:pstə	vas	ɪç	ma:k	[?] ɛɐ̯'bʊətən
the	most loved,	that	I	may	capture

the most beloved that I may capture

mit	Liedern	die	mein	Herz	entführten,
mit	'li:dən	di	maen	herts	[?] ent'fy:rtən
with	songs	which	my	heart	stole,

and with songs that abducted my heart,

ist	mir	ein	Wort	daß	sie	dich	freuten,
[?] ist	miɐ̯	[?] æn	vɔrt	das	zi	dɪç	'frʊətən
is	to me	a	word	that	they	you	delight,

is a word that they have delighted you,

ein	stummer	Blick,
[?] æn	'ʃtʊmɐ	blik
a	silent	look,

a silent look,

daß	sie	dich	rührten.
das	zi	dɪç	'ry:rtən]
that	they	you	stirred.

that they have moved you.)

Title: Duett

[du'ɛt]

Duet

Date of Composition: 1840–41

Poet: Heinrich Heine

Aus	meinen	Tränen	sprießen
[² ʰɑs]	'maɛnən	'trɛ:nən	'ʃpri:sən
From	my	tears	sprout

(From my tears sprout forth

Viel	blühende	Blumen	hervor,
fi:l	'bly:əndə	'blu:mən	hɛə'fo:ɐ
many	blooming	flowers	forth

many blooming flowers,

und	meine	Seufzer	werden
² ʊnt	'maɛnə	'zœftʰɐ	've:rdən
and	my	sighs	become

and my sighs become

ein	Nachtigallenchor.
² ʰɛn	'naɪtɪgalən,ko:ɐ
a	nightingale's choir

a choir of nightingales.

Und	wenn	du	mich	lieb	hast,	Kindchen,
² ʊnt	vɛn	du	mɪç	li:p	hast	'kɪntçən
And	if	you	me	dear	have,	little child,

And if you love me, dear little child,

Schenk'	ich	dir	die	Blumen	all',
ʃɛŋk	² ɪç	diə	di	'blu:mən	² al
give	I	to you	the	flowers	all,

I will give you all the flowers,

Und	vor	deinem	Fenster	soll	klingen
ʔʊnt	fo:v	'daenəm	'fɛnstə	zɔl	'klɪŋən
and	before	your	window	shall	sound

and before your window shall sound

Das	Lied	der	Nachtigall.
das	li:t	dɐ	'naχtɪgal]
the	song	of the	nightingale.

the song of the nightingale.)

Title: Duett

[du'ɛt]

Duet

Date of Composition: 1838

Poet: Heinrich Heine

Wenn ich in deine Augen seh',

[vɛn ʔɪç ʔɪn 'dæɲə 'ʔaogən ze:

When I into your eyes look,

(When I look into your eyes,

so schwindet all' mein Leid und Weh;

zo: 'ʃvɪndət ʔal mæn læt ʔʊnt ve:

then disappears all my sorrow and pain;

all my sorrow and pain disappears;

doch wenn ich küße deinen Mund,

dɔχ vɛn ʔɪç 'kʏsə 'dæɲən mʊnt

but when I kiss your mouth,

but when I kiss your lips,

so werd' ich ganz und gar gesund.

zo: ve:rd ʔɪç gants ʔʊnt gɑ:ɐ gə'zʊnt

then become I completely and entirely healthy.

I become completely and entirely healthy.

Wenn ich mich lehn' an deine Brust,

vɛn ʔɪç mɪç le:n ʔan 'dæɲə brʊst

When I myself lean against your breast,

When I lay against your breast,

kommt's über mich wie Himmelslust;

kɔmʦ ʔy:bə mɪç vi 'hɪməls,lʊst

comes it over me like a heavenly passion;

it comes over me like a passion from heaven;

doch wenn du sprichst:
 dɔχ vɛn du ʃpɪçst
 but when you speak

but when you say "I love you!"

ich liebe dich!
 ʔɪç 'li:bə dɪç
 I love you!

so muß ich weinen
 zo: mʊs ʔɪç 'væɪnən
 then must I weep

then I must weep bitterly.)

bitterlich.
 'bɪtəlɪç]
 bitterly.

Title: Erster Verlust

[[?]e:ɐstə fɛɐ'lɔst]

First Loss

Date of Composition: 1820–1823

Poet: Johann Wolfgang von Goethe

Ach, wer bringt die schönen Tage,
[[?]aχ ve:ɐ brɪŋt di 'ʃø:nən 'tɑ:gə
Ah who brings the beautiful days,
(Ah, who can bring back the beautiful days,

jener Tage der ersten Liebe,
'je:nə 'tɑ:gə dəɐ '[?]e:ɐstən 'li:bə
those days of the first love,
those days of first love,

ach, wer bringt nur eine Stunde
[?]aχ ve:ɐ brɪŋt nu:ɐ '[?]æənə 'ʃtʊndə
ah, who brings just one hour
ah, who can bring back just one hour

jener holden Zeit zurück?
'je:nə 'hɔldən tsɛt tsu'ryk
of that lovely time back?
of that lovely time?

Einsam nähr' ich meine Wunde,
'[?]ænzɑ:m nɛ:ɐ '[?]ɪç 'mæənə 'vʊndə
Alone nurse I my wound,
Lonely, I nurse my wound,

und mit stets erneuter Klage
[?]ʊnt mɪt ʃte:ts '[?]ɛɐ'nɔɐtə 'kla:gə
and with constantly renewed lament
and with a constantly renewed lament,

traur'	ich	ums	verlorne	Glück.
traʊr	ʔɪç	ʔʊms	fɛɐ̯'lo:rənə	glyk
mourn	I	for the	lost	happiness.

I mourn for my lost happiness.

Ach,	wer	bringt	die	schönen Tage,
ʔaχ	ve:ɐ̯	briŋt	di	ʃø:nən 'tɑ:gə
Ah,	who	brings	the	beautiful days,

Ah, who can bring back the beautiful days,

jener	holde	Zeit	zurück?
'je:nə	'holdə	tsaet	tsu'ryk]
of that	lovely	time	back?

and that lovely time?)

Title: Erwin, Op. 7, No. 2

[[?]ɛrvɪn]

Erwin

Date of Composition: 1846

Poet: Johann Wolfgang von Goethe

Ihr verblühet, süße Rosen,

[[?]i:ɐ̯ fɛə'blɪ:ət 'zy:sə 'ro:zən

You are wilting sweet roses,

(You are wilting, sweet roses,

meine Liebe trug euch nicht;

'maenə 'li:bə tru:k [?]øç nɪçt

my love supported you not;

my love could not support you;

blühtet, ach! dem Hoffnungslosen,

'bly:tət [?]aχ dem 'hɔfnʊŋs,lo:zən

bloom ah! for the hopeless person,

bloomed - ah! - for the hopeless person,

dem der Gram die Seele bricht!

dem deɐ̯ gra:m di 'ze:lə brɪçt

whom -- grief the soul breaks!

for he whose soul breaks from grief!

Jener Tage denk' ich trauernd,

'je:nə 'ta:gə dɛŋk [?]ɪç 'traʊənt

Those days think I mourning,

Mournfully I think of those days,

als ich, Engel, an dir hing,

[?]als [?]ɪç 'ɛŋəl [?]an diɐ̯ hɪŋ

as I, angel, to you clang,

when I clung to you, angel,

auf	das	erste	Knöspchen	lauernd
ʔaʊf	das	ʔe:ɐstə	ˈknœspçən	ˈlaʊənt
for	the	first	little bud	lurking

waiting for the first little bud

früh	zu	meinem	Garten	ging;
fry:	tsu	ˈmæɪnəm	ˈgartən	ɡɪŋ
early	into	my	garden	went;

and going to my garden early;

alle	Blüten,	alle	Früchte
ˈʔa:lə	ˈbly:tən	ˈʔa:lə	ˈfryçtə
all the	blossoms	all the	fruits

all the blossoms, all the fruits,

noch	zu	deinen	Füßen	trug
nɔχ	tsu	ˈdæɪnən	ˈfy:sən	tru:k
still	to	your	feet	carried

I carried to your feet

und	vor	deinem	Angesichte
ʔʊnt	fo:və	ˈdæɪnən	ˈʔangəziçtə
and	before	your	face

and before your face,

Hoffnung	in	dem	Herzen	schlug.
ˈhɔfnʊŋ	ʔɪn	dem	ˈhertsən	ʃlu:k
hope	in	the	heart	beat.

hope beats in my heart.

Der	auf	erste	Knöspchen	lauernd
der	ʔaʊf	ʔe:ɐstə	ˈknœspçən	ˈlaʊənt
He	for the	first	little bud	watchful

He who waits, watching for the first little bud,

früh	zu	seinem	Garten	ging,
fry:	tsu	ˈzæɪnəm	ˈgartən	ɡɪŋ
early	into	his	garden	went,

going to his garden early,

ach der Tage denk ich trauernd,
 ʔax deɐ ˈtaːgə dɛŋk ʔɪç ˈtraʊənt
 ah those days think I mourning,
ah, I think mournfully of those days,

als ich Engel an dir hing.
 ʔals ʔɪç ˈɛŋəl ʔan diɐ hɪŋ]
 as I angel on you clang.
when I clung to you, angel.)

Title: Fichtenbaum und Palme
[ˈfiçtənbaʊm ʔʊnt ˈpalmə]
Spruce and Palm trees

Date of Composition: 1838

Poet: Heinrich Heine

Ein	Fichtenbaum	steht	einsam
[ʔæn	ˈfiçtənbaʊm	ʃte:t	ˈʔænzɑ:m
A	spruce tree	stands	alone

(A spruce tree stands alone

im	Norden	auf	kahler	Höh’;
ʔim	ˈnɔrdən	ʔaʊf	ˈka:lə	hø:
in the	north	upon	bare	heights;

in the north, on the bare heights;

ihn	schläfert;	mit	weißer	Decke
ʔi:n	ˈʃlɛ:fət	mit	ˈvæse	ˈdɛkə
it	sleeps,	with	white	blanket

it sleeps, covered with a white blanket

umhüllen	ihn	Eis	und	Schnee.
ʔʊmˈhʏlən	ʔi:n	ʔæs	ʔʊnt	ʃne:
cover	it	ice	and	snow.

of ice and snow.

Er	träumt	von	einer	Palme,
ʔɛ	trɔʊmt	fɔn	ˈʔænə	ˈpalmə
It	dreams	of	a	palm tree,

It dreams of a palm tree,

die,	fern	im	Morgenland,
di	fɛrn	ʔim	ˈmɔrgənˌlant
that,	far	in the	Orient,

that, far in the East,

einsam	und	schweigend	trauert
'ʔaenzɑ:m	ʔʊnt	'ʃvægənt	'traʊərt
alone	and	silent	mourns

mourns, alone and silent,

auf	brennender	Felsenwand.
ʔaʊf	'brɛnəndə	'fɛlzən,vant]
on	burning	rocky wall.

on a burning, rocky wall.)

Title: Frühling, Op. 7, No. 3

['fry:lm]

Spring

Date of Composition: 1846

Poet: Joseph Freiherr von Eichendorff

Über'n	Garten	durch	die	Lüfte
['ʔy:bən	'gartən	dʊrç	di	'lyftə
Above the	garden	through	the	airs

(Through the air above the garden)

Hört'	ich	Wandervögel	ziehn,
hø:rt	ʔiç	'vandə,fø:gəl	tsi:n
heard	I	migrating birds	fly,

I heard the migrating birds fly,

das	bedeutet	Frühlingsdüfte,
das	bə'dʊətət	'fry:lm̩s,dʏftə
that	means	spring's scent,

that means the scents of spring are already

alles	fängt	schon	an	zu	blühen.
'ʔaləs	fɛŋt	ʃo:n	ʔan	tsu	bly:n
all	starts	already	---	to	bloom.

on their way; everything has started to bloom.

Jauchzen	möcht'	ich,	möchte	weinen,
'jaoχtsən	mœçt	ʔiç	'mœçtə	'vænən
To rejoice	would like	I,	would like	to cry,

I would like to rejoice, I would like to cry,

Lenz	und	Liebe	muß	das	sein
lents	ʔunt	'li:bə	mʊs	das	zaen
spring	and	love	must	it	be!

it must be spring and love!

Alte	Wunder	wieder	scheinen
'ʔaltə	'vʊndə	'vi:də	'ʃaenən
Old	wonders	again	appear

The old wonders appear again

mit	dem	Mondesglanz	herein.
mit	dem	'mo:ndəs,glants	hə'raen
with	the	moon's light	here in.

shining with the moonlight.

Und	der	Mond,	die	Sterne	sagen,
ʔʊnt	deɐ	mo:nt	di	'ʃtɛrnə	'zɑ:gən
And	the	moon,	the	stars	said,

And the moon and stars say it,

und	im	Traume	rauscht	der	Hain,
ʔʊnt	ʔim	'trɔʊmə	raʊft	deɐ	haen
and	in the	dream	murmurs,	the	grove,

and in my dream the grove is murmuring it,

und	die	Nachtigallen	schlagen:
ʔʊnt	di	'naɪtɪgalən	'ʃla:gən
and	the	nightingales	sing:

and the nightingales sing it:

“Sie	ist	dein!	Ja	sie	ist	dein!”
zi	ʔist	daen	ja	zi	ʔist	daen]
“She	is	yours!	Yes,	she	is	yours!”

“She is yours! Yes, she is yours!”)

Title: Gegenwart
[ˈge:gənvart]
Presence

Date of Composition: 1833

Poet: Johann Wolfgang von Goethe

Alles	kündet	dich	an
[ˈʔaləs	ˈkʏndət	dɪç	ʔan
Everything	announces	you	to

(Everything announces your presence

erscheinet	die	herrliche	Sonne,
ʔɛɐ̯ˈʃæ̯nət	di	ˈhɛrlɪçə	ˈzɔnə
appears	the	wonderful	sun,

when the wonderful sun appears,

folgst	du,	so	hoff	ich	es,	bald.
fɔlkst	du	zo:	hɔf	ʔɪç	ʔɛs	balt
follow	you,	so	hope	I	it	soon.

you'll follow soon, I hope.

Trittst	du	im	Garten	hervor,
tritst	du	ʔim	ˈgartən	hɛɐ̯ˈfo:və
Step	you	into the	garden	forth,

When you step into the garden,

so	bist	du	die	Rose	der	Rosen,
zo:	bɪst	du	di	ˈro:zə	dɐ	ˈro:zən
so	are	you	the	rose	of	roses,

you are the rose of roses,

Lilie	der	Lilien	zugleich.
ˈlɪljə	dɐ	ˈlɪljən	tsuˈglæɕ
lily	of the	lilies	at the same time.

lily of the lilies at the same time.

Wenn	du	zum	Tanze	dich	regst,
vɛn	du	tsʊm	'tantsə	dɪç	re:kst
When	you	to the	dance	yourself	move,

When you move yourself in dance,

so	regen	sich	alle	Gestirne
zo:	're:gən	sɪç	'ʔalə	gə'ʃtɪrnə
so	move	themselves	all the	stars

so do move all the stars

mit	dir	und	um	dich	umher.
mɪt	dɪɐ̯	ʔʊnt	ʔʊm	dɪç	ʔʊm'he:ɐ̯
with	you	and	around	you	about.

with you and around you.

Nacht!	Und	so	wär	es	denn	Nacht!
naçt	ʔʊnt	zo:	vɛ:ɐ̯	ʔɛs	dɛn	naçt
Night!	And	so	were	it	then	night!

Night! And if it were night!

Nun	überstrahlst	du	des	Mondes
nu:n	'ʔy:bɛʃtra:lst	du	dɛs	'mo:ndəs
Then	overshines	you	the	moon's

Then you outshine the moon's

lieblichen,	ladenden	Glanz.
'li:blɪçən	'la:dəndən	glants
lovely,	inviting	glow.

lovely, inviting glow.

Ladend	und	lieblich	bist	du,
'la:dənt	ʔʊnt	'li:blɪç	bɪst	du
Inviting	and	lovely	are	you,

You are inviting and lovely,

und	Blumen,	Mond	und	Gestirne
ʔʊnt	'blu:mən	mo:nt	ʔʊnt	gə'ʃtɪrnə
and	flowers,	moon	and	stars

and the flowers, moon, and stars

huldigen, Sonne, nur dir.
 'hʊldɪgən 'zɔnə nu:ɐ di:ɐ
 pay homage, sun, only to you.
pay homage only to you, sun.

Sonne! So sei du auch mir
 'zɔnə zo: zæ du ʔaʊχ mi:ɐ
 Sun! So are you also to me
Sun! Be to me, too

die Schöpferin herrlicher Tage;
 di 'ʃœpfərɪn 'hɛəliçə 'tɑ:gə
 the creator of wonderful days;
the creator of wonderful days;

Leben und Ewigkeit ist's.
 'le:bən ʔʊnt 'ʔe:vɪçkæt ʔɪsts]
 Life and eternity it is.
It is life and eternity.)

Title: Gleich Merlin
 [glæç 'mɛrlɪn]
 Like Merlin

Date of Composition: 1836

Poet: Heinrich Heine

Wie	Merlin,	der	eitle	Weise,
[vi	'mɛrlɪn	dɛɐ̯	'ʔætlə	'væzə
Like	Merlin	the	vain	wise one,

(Like Merlin, the vain and wise,

bin	ich	armer	Nekromant
bɪn	'ɪç	'ʔarmə	nekro'mant
am	I	poor	magician

I am a poor magician

nun	am	Ende	festgebannt
nu:n	'am	'ʔendə	'fɛstgəbant
now	at the	end	spellbound

at the end now, spellbound,

in	die	alten	Zauberkreise.
'ɪn	di	'ʔaltən	'tsaʊbə'kræzə
in	the	old	magic circles.

in the old magic circles.

Festgebannt	zu	ihren	Füßen
'fɛstgəbant	tsu	'i:rən	'fy:sən
Spellbound	at	her	feet

Spellbound at her feet,

lieg	ich	nun,	und	immerdar
li:g	'ɪç	nu:n	'ʊnt	'ɪmə'da:rə
lie	I	now	and	forever

I lie, looking into her eyes

schau ich in ihr Augenpaar;
 ʃao ʔiç ʔin ʔi:ɐ ʔaogən,pa:ɐ
 look I into her pair of eyes;
now and forever;

und die Stunden, sie verfließen.
 ʔʊnt di ʔʃtʊndən zi fɛɐ'fli:sən
 and the hours, they pass.
and the hours, they pass.

Stunden, Tage, ganze Wochen,
 ʔʃtʊndən ʔta:gə ʔgantsə ʔvɔçən
 Hours, days, whole weeks,
Hours, days, whole weeks,

sie verfließen wie ein Traum,
 zi fɛɐ'fli:sən vi ʔaen traʊm
 they float away like a dream,
they float away like a dream,

was ich rede, weiß ich kaum,
 vas ʔiç ʔre:də vɛs ʔiç kaʊm
 what I speak, know I hardly
I hardly know what I speak

weiß auch nicht, was sie gesprochen.
 vɛs ʔaʊx niçt vas zi gə'ʃprɔçən
 know also not, what she spoke.
or what she spoke.

Manchmal ist mir, als berühren
 ʔmançma:l ʔist miɐ ʔals bə'ry:rən
 Sometimes it is to me, as touched
Sometimes it is as if she

Ihre Lippen meinen Mund -
 ʔi:rə lɪpən ʔmaenən mʊnt
 her lips my mouth -
touched her lips to my mouth -

bis	in	meiner	Seele	Grund
bɪs	ˈɪn	ˈmæɪnə	ˈze:lə	grʊnt
until	in	my	soul's	depth

until I can feel the flames

kann	ich	dann	die	Flammen	spüren.
kan	ˈɪç	dan	di	ˈflamən	ˈʃpy:rən]
can	I	then	the	flames	feel.

in the depths of my soul.)

Title: Harfners Lied

[ˈharfn̩əs li:t]

Harp's Song

Date of Composition: 1825

Poet: Johann Wolfgang von Goethe

Wer sich der Einsamkeit ergibt,
[vɛ:v zɪç dɐ ˈʔaɛnzə:mkaɐt ˈɛvˈgi:pt]
He who himself to the solitude yields,
(He who yields himself to solitude,

ach! der ist bald allein;
[ʔaχ dɐ ˈɪst balt ˈaˈlaɛn]
ah, he is soon alone;
ah, he is soon alone;

Ein jeder lebt, ein jeder liebt
[ʔaɛn ˈje:dɐ le:pt ʔaɛn ˈje:dɐ li:pt]
Everyone lives, everyone loves
Everyone lives, everyone loves

und läßt ihn seiner Pein.
[ʔʊnt læst ˈi:n ˈzaɛnə paɛn]
and leaves him to his pain.
and leaves him to his pain.

Ja! Laßt mich meiner Qual!
[ja last miç ˈmaɛnə kva:l]
Yes, leave me to my torment!
Yes, leave me to my torment!

Und kann ich nur einmal
[ʔʊnt kan ˈɪç nu:v ˈʔaɛnma:l]
And can I only once
And when I can just once

recht	einsam	sein,
rɛçt	ˈʔaɛnzɑ:m	zɑɛn
really	alone	be,

be truly alone,

dann	bin	ich	nicht	allein.
dan	bɪn	ˈɪç	nɪçt	ˈaˈlɑɛn
then	am	I	not	alone.

then I will not be alone.

Es	schleicht	ein	Liebender	lauschend	sacht,
ˈɛs	ʃlɑɛçt	ˈaɛn	ˈli:bəndə	ˈlɑɔʃənt	zaxt
There	steals	a	lover	listening	softly,

A lover is tiptoeing softly, listening,

ob	seine	Freundin	allein?
ˈɔp	ˈzɑɛnə	ˈfrɔʊndɪn	ˈaˈlɑɛn
whether	his	lady	alone?

is his lady alone?

So	überschleicht	bei	Tag	und	Nacht
zo:	ˈʔy:bə ʃlɑɛçt	bɑɛ	tɑ:k	ˈʊnt	naxt
Thus	steals over	by	day	and	night

Thus, by both day and night,

mich	Einsamen	die	Pein,
mɪç	ˈʔaɛnzɑ:mən	di	pɑɛn
me	solitary one	the	pain,

my lonely self is visited by pain,

mich	Einsamen	die	Qual.
mɪç	ˈʔaɛnzɑ:mən	di	kva:l
me	lonesome one	the	torment.

My lonely self is visited by torment.

Ach,	werd	ich	erst	einmal
ˈaχ	ve:ət	ˈɪç	ˈe:ɛst	ˈʔaɛnma:l
Ah,	shall	I	--	once

Ah, if I were only

einsam	im	Grabe	sein,
'ʔaen̩za:m	ʔim	'gra:bə	zaen̩
lonely	in the	grave	be,

lonely in my grave,

da	läßt	sie	mich	allein!
da	lest	zi	mɪç	ʔa'laen̩]
then	leaves	it	me	alone!

The she will leave me alone!)

Title: Hausgarten
[ˈhaʊs,ɡartən]
House Garden

Date of Composition: 1841

Poet: Johann Wolfgang von Goethe

Hier	sind	wir	nun	vorerst	ganz	still	zu	Haus,
[hi:ɐ]	zɪnt	viə	nu:n	ˈfo:v̥eːɐ̯st	ɡants	ʃtɪl	tsu	haʊs
Here	are	we	now	initially	very	quiet	at	home,

(Here we are for the time being very quiet at home,

von	Tür	zu	Türe	sieht	es	lieblich	aus
fɔn	ty:ɐ	tsu	ˈty:rə	zi:t	ʔes	ˈli:blɪç	ʔaʊs
from	door	to	door	appears	it	lovely	from

from door to door it looks lovely

der	Künstler	froh	die	stillen	Blicke	hegt,
deɐ	ˈkʏnstlɐ	fro:	di	ˈʃtɪlən	ˈblɪkə	he:kt
the	artist	happily	the	quiet	glances	captures,

the artist happily captures the quiet glances,

wo	Leben	sich	zum	Leben	freundlich	regt.
vo	ˈle:bən	zɪç	tsʊm	ˈle:bən	ˈfrɔ̯ndlɪç	re:kt
where	life	itself	to	life	friendly	springs up.

where life turns cordially to life.

Und	wie	wir	auch	durch	fremde	Lande	ziehen,
ʔʊnt	vi	viə	ʔaʊχ	dʊrç	ˈfrɛmdə	ˈlandə	tsi:n
And	as	we	also	through	strange	lands	pass through,

And as we pass through strange lands,

dort	kommt	es	her,	dort	kehrt	es	wieder	hin,
dɔrt	kɔmt	ʔes	he:ɐ	dɔrt	ke:ɐt	ʔes	ˈvi:də	hɪn
there	comes	it	from	there	reverts	it	again	back,

that's where it comes from, that's where it returns to,

wir	wenden	uns,	wie	auch	die	Welt	entzücke,
viə	'vɛndən	ʔʊns	vi	ʔaʊχ	di	vɛlt	ʔɛnt'tsykə
we	devote	ourselves	even	though	the	world	delights,

even though the world delights, we turn back

der	Enge	zu,	die	uns	allein,	allein	beglücke.
dɛə	'ʔɛŋə	tsu	di	ʔʊns	ʔa'læ̃n	ʔa'læ̃n	bə'glykə]
to the	closeness	---	that	us	alone,	alone	makes happy.

to the proximity, that alone makes us happy.)

Title: Hörst du nicht die Bäume rauschen, Op. 3, No. 1
[hø:rst du niçt di 'bœmə 'raʊfən]
Can you not hear the trees rustle?

Date of Composition: 1846

Poet: Joseph Freiherr von Eichendorff

Hörst du nicht die Bäume rauschen
[hø:rst du niçt di 'bœmə 'raʊfən]
Hear you not the trees rustle
(Can you not hear the trees rustle)

draußen durch die stille Rund?
'draʊsən dʊrç di 'ʃtɪlə rʊnt
outside through the silent sphere?
outside through the silent sphere?

Lockts dich nicht, hinabzulauschen
lɔkts diç niçt hɪ'na:ptsu, laʊfən
Tempts it you not to come down to listen
Are you not tempted to listen down

von dem Söller in den Grund,
fɔn dem 'zœlə 'ɪn den grʊnt
from the balcony to the ground,
from the balcony to the ground,

wo die vielen Bäche gehen
vo di 'fi:lən 'bæ:çə 'ge:ən
where the many brooks go
where the many brooks go

wunderbar im Mondenschein
'vʊndəba:r 'ɪm 'mo:ndən ʃaen
wonderful in the moonlight
wonderfully in the moonlight

wo	die	stillen	Schlösser	sehen
vo	di	'ʃtɪlən	'ʃlœsɐ	'ze:ən
where	the	silent	castles	see

where the silent castles look

in	den	Fluß	vom	hohen	Stein?
ʔin	den	flʊs	fɔm	'ho:ən	ʃtaen
into	the	river	from the	high	stone?

into the river from the high rock?

Kennst	du	noch	die	irren	Lieder
kenst	du	nɔχ	di	'ʔirən	'li:də
Know	you	still	the	crazy	songs

Do you still know the crazy songs

aus	der	alten,	schönen	Zeit?
ʔaʊs	dɐ	'ʔaltən	'ʃø:nən	tsaet
from	the	old	beautiful	times?

from the old, beautiful times?

Sie	erwachen	alle	wieder
zi	ʔɛv'vaχən	'ʔalə	'vi:də
They	awake	all	again

They all awake again

nachts	in	Waldeseinsamkeit,
naχts	ʔin	'valdəs, ʔaenzɑ:mkæt
at night	in the	loneliness of the forest,

at night in the loneliness of the forest,

wenn	die	Bäume	träumend	lauschen
vɛn	di	'bɔʊmə	'trɔʊmənt	'laʊʃən
when	the	trees	dreaming	listen

when the dreaming trees listen

und	der	Flieder	duftet	schwül
ʔʊnt	dɐ	'fli:də	'dʊftət	ʃvy:l
and	the	lilac	smells	heavy

and the lilac smells heavy

und	im	Fluß	die	Nixen	rauschen -
ʔʊnt	ʔim	flʊs	di	'nɪksən	'rɑʊʃən
and	in the	river	the	mermaids	woosh -

and in the river the mermaids woosh -

Komm	herab,	hier	ist's	so	kühl.
kɔm	hɛ'ra:p	hi:v	ʔɪsts	zo:	ky:l]
Come	down,	here	it is	so	cool.

Come down here, it is so cool.)

Title: Ich hab ihn gesehen!
[²ɪç ha:p ²i:n gə'ze:ən]
I have him seen

Date of Composition: 1826

Poet: Johann Wolfgang von Goethe

Ich hab ihn gesehen!
[²ɪç ha:p ²i:n gə'ze:ən]
I have him seen!

(I have seen him!)

Wie ist mir geschehen?
vi ²ɪst miɐ̯ gə'ʃe:ən
What has to me happened?

What has happened to me?

O himmlischer Blick!
²o: 'hɪmlɪʃɐ blɪk
Oh Heavenly sight!

Oh, Heavenly sight!

Er kommt mir entgegen;
²ɛɐ̯ kɔmt miɐ̯ ²ɛnt'ge:gən
He comes --- towards me;

He comes towards me;

Ich weiche verlegen,
²ɪç 'væçə fɛɐ̯'le:gən
I yield confused,

I yield, abashed,

ich schwanke zurück.
²ɪç 'ʃvankə tsu'rvk
I falter back.

I falter back.

Ich	irre,	ich	träume!
ʔiç	ʔirə	ʔiç	ˈtrømə
I	loose my way,	I	dream!

I'm in a frenzy, I am dreaming!

Ihr	Felsen,	ihr	Bäume,
ʔi:ə	ˈfɛlzən	ʔi:ə	ˈbømə
You,	rocks,	you,	trees,

You rocks and trees,

Verbergt	meine	Freude,
fɛəˈbɛrkt	ˈmaenə	ˈfrødə
conceal	my	joy,

you conceal my joy,

Verberget	mein	Glück!
fɛəˈbɛrkt	maen	glyk]
conceal	my	happiness!

conceal my happiness!)

Title: Ich kann wohl manchmal singen
 [ˈɪç kan vo:l 'mançma:l 'zɪŋən]
 Sometimes, I can sing well

Date of Composition: 1846

Poet: Joseph Freiherr von Eichendorff

Ich	kann	wohl	manchmal	singen,
[ˈɪç	kan	vo:l	'mançma:l	'zɪŋən
I	can	probably	sometimes	sing,

(Sometimes, I can sing well)

als	ob	ich	fröhlich	sei,
ˈals	ˈɔp	ˈɪç	'frø:liç	zæ
as	if	I	happy	were;

as if I were happy;

doch	heimlich	Tränen	dringen,
dɔχ	'haemliç	'trɛ:nən	'drɪŋən
but	secretly	tears	penetrate,

but tears fall secretly,

da	wird	das	Herz	mir	frei.
da	virt	das	herts	miɐ	fræ
then	becomes	the	heart	for me	free.

and free my heart.

So	lassen	Nachtigallen,
zo:	'lasən	'naxtɪgalən
So	let	nightingales,

This is how nightingales let out,

spielt	draußen	Frühlingsluft,
ʃpi:lt	'draʊsən	'fry:lɪŋs,lʊft
plays	outside	air of spring,

when spring breezes aer playing outside,

der	Sehnsucht	Lied	erschallen
deɐ̯	ˈze:nzʊxt	li:t	ˈɛʁˈʃalən
the	longing	song	sound

a song of longing

aus	ihres	Kerkers	Gruft.
ˈaʊs	ˈi:rəs	ˈkɛɐ̯kɐs	grʊft
from	their	prison	crypt.

from their prison vault.

Da	lauschen	alle	Herzen,
da	ˈlaʊʃən	ˈalə	ˈhɛrtsən
Then	listen	all	hearts,

Then all hearts listen,

und	alles	ist	erfreut,
ˈʊnt	ˈaləs	ˈɪst	ˈɛʁˈfrøʊt
and	all	is	pleased,

and all are delighted,

doch	keiner	fühlt	die	Schmerzen,
dɔx	ˈkaenɐ	fy:lt	di	ˈʃmɛrtsən
but	no one	feels	the	pains,

but no one feels the pain,

im	Lied	das	tiefe	Leid.
ˈɪm	li:t	das	ˈti:fə	læɪt]
in the	song	the	deep	sorrow.

in the song, the deep sorrow.)

Title: Ich wandelte unter den Bäumen
 [ʔɪç 'vandəltə 'ʔʊntə den 'bøʊmən]
 I wandered about under the trees

Date of Composition: 1838

Poet: Heinrich Heine

Ich	wandelte	unter	den	Bäumen
[ʔɪç	'vandəltə	'ʔʊntə	den	'bøʊmən
I	wandered	under	the	trees

(I wandered about under the trees)

mit	meinem	Gram	allein;
mit	'mænəm	grɑ:m	ʔa'laen
with	my	grief	alone;

alone with my grief;

da	kam	das	alte	Träumen
da	kɑ:m	das	'ʔaltə	'trøʊmən
then	came	the	old	dreaming

the old dreaming then came back

und	schlich	ins	Herz	mir	hinein.
ʔʊnt	ʃliç	ʔins	hɛrts	miə	hi'naen
and	crept	into	heart	to me	inside.

and crept into my heart.

Wer	hat	euch	dies	Wörtlein	gelehret,
we:ɐ	hɑ:t	ʔøʊç	di:s	'vøertlaen	gə'le:rət
Who	has	to you	this	little word	taught,

Who has taught you this little word,

ihr	Vöglein	in	luftiger	Höh'?
ʔi:ɐ	'fø:glæn	ʔin	'lʊftigə	hø:
you	little birds	in	airy	heights?

you little birds high in the air?

Schweigt	still!	wenn	mein	Herz	es	höret,
ʃvækt	ʃtɪl	vɛn	mɛn	hɛrts	ʔɛs	ˈhø:rət
Be	silent!	If	my	heart	it	hears,

Be silent! If my heart hears it,

dann	tut	es	noch	einmal	so	weh.
dan	tu:t	ʔɛs	nɔχ	ˈʔɛnmɑ:l	zo:	ve:
then	does	it	once	again	so	hurt.

then it will hurt twofold.

“Es	kam	ein	Jungfräulein	gegangen,
ʔɛs	kɑ:m	ʔɛn	ˈjʊŋˌfrøldɛn	gəˈgɑŋən
“There	came	a	young lady	walking,

“There came a young lady walking by,

die	sang	es	immerfort,
di	zɑŋ	ʔɛs	ˈʔimɛfɔrt
who	sang	it	constantly,

who sang it constantly,

da	haben	wir	Vöglein	gefangen
da	ˈhɑ:bən	viə	ˈfø:glɛn	gəˈfaŋən
then	have	we	little birds	captured

that's how we little birds captured

das	hübsche,	goldne	Wort.”
das	ˈhʏpʃə	ˈgoldnə	vɔrt
the	pretty	golden	word.”

the pretty golden word.”

Das	sollt	ihr	mir	nicht	mehr	erzählen,
das	zɔlt	ʔi:ə	miə	nɪçt	me:ə	ʔɛəˈtsɛ:lən
That	should	you	to me	not	more	tell,

You should not tell me that,

ihr	Vöglein	wunderschlau;
ʔi:ə	ˈfø:glɛn	ˈvʊndɐˌʃlɑʊ
you	little birds	wonderfully smart;

you wonderfully smart little birds;

ihr	wollt	meinem	Kummer	mir	stehlen,
ʔi:ɐ	vɔlt	'mæ̯nə̯m	'kʊmə	miɐ	'ʃte:lən
you	want	my	grief	from me	to steal,

you want to steal my grief from me,

ich	aber	niemandem	trau'.
ʔɪç	ʔa:bə	'ni:mandəm	traʊ]
I	however	nobody	trust.

but I do not trust anyone.)

Title: Im Herbst
[ʔim hɛrpst]
In autumn

Date of Composition: 1844

Poet: Joseph Freiherr von Eichendorff

Der Wald wird fallb, die Blätter fallen,
[dɛɐ̯ valt virt falp di 'blɛtə 'falən]
The forest turns fallow, the leaves fall,
(The forest turns fallow and the leaves fall,

wie öd und still der Raum!
vi ʔø:t ʔʊnt stɪl dɛɐ̯ raʊm
how bleak and still the sphere!
how bleak and still it is all around!

Die Bächlein nur gehn durch die Buchenhallen
di 'bɛçlɛn nu:r ɡe:n dʊrç di 'bʊxən,ha:lən
The brooks only go, through the beech-tree groves
The brooks alone go through the beech-tree groves

lind rauschend wie im Traum,
lɪnt 'raʊʃənt vi ʔim traʊm
gently murmuring as in a dream,
gently murmuring as if in a dream,

und Abendglocken schallen
ʔʊnt 'a:bənt,ɡlɔkən 'ʃalən
and evening bells sound
and the evening bells sound

Fern von des Waldes Saum.
fɛrn fɔn dɛs 'valdəs zaʊm
far from the forest's edge.
far from the forest's edge.

Was	wollt	ihr	mich	so	wild	verlocken
vas	vɔlt	ʔi:ə	mɪç	zo:	vɪlt	fɛə'ləkən
What	want	you	me	so	wildly	seducing

Why do you want to wildly seduce me

hier	in	der	Einsamkeit?
hi:ə	ʔɪn	dɛə	ʔaɛnzɑ:mkaɛt
here	in	the	solitude?

here in the solitude?

Wie	in	der	Heimat	klingen	diese	Glocken
vi	ʔɪn	dɛə	'haɛma:t	'klɪŋən	'di:zə	'glɔkən
Like	in	the	homeland	ring,	these	bells

Like from my homeland, the bells ring out

aus	stiller	Kinderzeit-
ʔaʊs	'ʃtɪlə	'kɪndɐ,tsaɛt
from out of the	quiet	childhood-

from my quiet childhood -

Ich	wende	mich	erschrocken,
ʔɪç	'vɛndə	mɪç	ʔɛə'ʃrɔkən
I	turn around	myself	frightened,

I turn around startled,

ach,	was	mich	liebt,	ist	weit!
ʔaχ	vas	mɪç	li:pt	ʔɪst	vaɛt
ah,	that which	me	loves	is	far!

ah, that who loves me is far away!

So	brecht	hervor	nur,	alte	Lieder,
zo:	brɛçt	hɛə'fo:ə	nu:ə	ʔaltə	'li:də
So	break	forth	now,	old	songs,

So go on, break forth now, old songs,

und	brecht	das	Herz	mir	ab!
ʔʊnt	brɛçt	das	hɛrts	miə	ʔap
and	break	the	heart	mine	off!

and break this heart of mine!

Noch einmal	grüß	ich	aus	der	Ferne	wieder,
nɔχ 'ʔænma:l	gry:s	ʔiç	ʔaɔs	deɐ	'fɛrnə	'vi:də
Once more	greet	I	from	the	distance	again,

Once more , I greet from afar,

was	ich	nur	Liebes	hab,
vas	ʔiç	nu:ɐ	'li:bəs	ha:p
That for which	I	only	love	have,

everything I love,

mich	aber	zieht	es	nieder
mɪç	ʔa:bə	tsi:t	ʔɛs	'ni:də
me	however	pulls	it	down

but I am pulled down

vor	Wehmut	wie	ins	Grab.
fo:ɐ	've:mu:t	vi	ʔɪns	gra:p]
out of	sadness	like	into the	grave.

by sadness as if into the grave.)

Title: Im wunderschönen Monat Mai
[ʔim 'vʊndəʃø:nən 'mo:nat mae]
In the wonderfully beautiful month of May

Date of Composition: 1837

Poet: Heinrich Heine

Im wunderschönen Monat Mai,
[ʔim 'vʊndəʃø:nən 'mo:nat mae]
In the wonderful beautiful month May,
(In the wonderfully beautiful month of May,

als alle Knospen sprangen,
ʔals 'ʔalə 'knɔspən 'ʃprəŋən
when all buds burst forth,
when all the buds were bursting forth,

da ist in meinem Herzen
da ʔist ʔin 'mænəm 'hertsən
then is in my heart
then love opened up

die Liebe aufgegangen.
di 'li:bə 'ʔaʊfgə,gaŋən
the love arisen.
in my heart.

Im wunderschönen Monat Mai,
ʔim 'vʊndəʃø:nən 'mo:nat mae
In the wonderful beautiful month May,
In the wonderfully beautiful month of May,

als alle Vögel sangen,
ʔals 'ʔalə 'fø:gəl 'zaŋən
when all birds sang,
when all the birds were singing,

da	hab'	ich	ihr	gestanden
da	ha:b	[?] iç	[?] i:ø	gə'ʃtandən
then	have	I	to her	confessed

then I have confessed to her

mein	Sehnen	und	Verlangen.
mæn	'ze:nən	[?] ʊnt	fɛə'laŋən]
my	longing	and	desire.

my longing and desire.)

Title: Ist es möglich!
[ʔɪst ʔɛs ʔmø:kliç]
It is possible!

Date of Composition: 1825

Poet: Johann Wolfgang von Goethe

Ist es möglich! Stern der Sterne,
[ʔɪst ʔɛs ʔmø:kliç ʃtɛrn dɛɐ ʔʃtɛrnə
It is possible! Star of stars,
(It is possible! Star of stars,

drück ich wieder dich ans Herz!
dryk ʔiç ʔvi:dɐ dɪç ʔans hɛrts
press I again you to my heart!
I press you again to my heart!

Ach, was ist die Nacht der Ferne,
ʔax vas ʔɪst di naχt dɛɐ ʔfɛrnə
Ah, was it the night of the distance,
Ah, the night of distance is,

für ein Abgrund, für ein Schmerz!
fy:ɐ ʔaen ʔapgrʊnt fy:ɐ ʔaen ʃmɛrts
for an emptiness, for a pain!
such an emptiness, such a pain!

Ja, du bist es, meiner Freuden
ja du bist ʔɛs ʔmaenɐ ʔfrødɔn
Yes, you are it, my joys'
Yes, it is you, my joy's

Süßer, lieber Widerpart!
ʔzy:sɐ ʔli:bɐ ʔvidɐpaet
sweet, beloved counterpart!
sweet, beloved counterpart!

Eingedenk	vergangner	Leiden
'ʔaengəˌdɛŋk	fɛvˈgaŋnə	'lædən
Mindful	of past	suffering

Mindful of past suffering,

schaudre	ich	vor	der	Gegenwart.
'ʃaodrə	ʔɪç	fo:v	dɛv	'ge:gənvart]
tremble	I	before	the	present time.

I am fearful of the present.)

Title: Kommen und Scheiden

['kɔmən 'ʊnt 'ʃædən]

Coming and Parting

Date of Composition: 1846

Poet: Nikolaus Lenau

So	oft	sie	kam,	erschien	mir	die	Gestalt
[zo:	'ʊft	zi	ka:m	'ɛʁ'ʃi:n	miɐ	di	ɡə'ʃtalt
As	often	she	came,	appeared	to me	the	shape

(As often as she came, her appearance was to me

so	lieblich	wie	das	erste	Grün	im	Wald.
zo:	'li:blɪç	vi	das	'ɛ:ɐstə	ɡry:n	'im	valt
as	lovely	as	the	first	green	in the	forest.

as lovely as the first fresh green in the forest.

Und	was	sie	sprach, drang	mir	zum	Herzen	ein,
'ʊnt	vas	zi	ʃpraχ drɑŋ	miɐ	tsʊm	'hɛrtsən	'æ̯n
And	what	she	spoke, penetrated	me	to the	heart	in,

And what she said penetrated my heart deeply,

süß	wie	des	Frühlings	erstes	Lied,	im	Hain.
zy:s	vi	dəs	'fry:lɪŋs	'ɛ:ɐstəs	li:t	'im	ha̯n
sweet	as	the	spring's	first	song	in the	grove.

as sweetly as the first song of spring in the grove.

Und	als	Lebwohl	sie	winkte	mit	der	Hand,
'ʊnt	'als	'le:b,vo:l	zi	'vɪŋktə	mit	dɛɐ	hant
And	when	farewell	she	waved	with	the	hand,

And when she waved farewell with her hand,

war's,	ob	der	letzte	Jugendtraum	mir	schwand.
va:rs	'ɔp	dɛɐ	'lɛtstə	'ju:gənt,traʊm	miɐ	ʃvant]
was it,	if	the	last	dream of youth	me	disappeared.

it was as if my last dream from my young days disappeared.)

Title: Liebe in der Ferne
 ['li:bə 'ɪn dɐɐ 'fɛrnə]
 Love in the distance

Date of Composition: 1844

Poet: Joseph Freiherr von Eichendorff

Wie	kühl	schweift	sichs	bei	nächtger	Stunde,
[vi	ky:l	ʃvæft	zɪçs	bæ	'nɛçtɡɐ	'ʃtʊndə
As	cool	wanders about	itself	at the	nightly	hour,

(How cool it is to wander about at night,

die	Zither	treulich	in	der	Hand!
di	'tsɪtə	'trɔ̯ɐ̯liç	ʔɪn	dɐɐ	hant
the	Zither	faithfully	into	the	hand!

with the Zither faithfully in the hand!

Vom	Hügel	grüß	ich	in	die	Runde
fɔm	'hy:gəl	ɡry:s	ʔɪç	ʔɪn	di	'rʊndə
From the	hills	greet	I	in	the	round

From the hills, I greet the round,

den	Himmel	und	das	stille	Land.
den	'hɪməl	ʔʊnt	dəs	'ʃtɪlə	lant
the	heaven	and	the	quiet	land.

the sky and the quiet land.

Wie	ist	da	alles	so	verwandelt,
vi	ʔɪst	də	'ʔaləs	zo:	fɛə'vandəlt
How	is	there	all	so	transformed,

How everything is so changed,

wo	ich	so	fröhlich	war,	im	Tal.
vo	ʔɪç	zo:	'frø:liç	vɑ:ɐ	ʔɪm	tɑ:l
where	I	so	happy	was,	in the	valley.

where I was so happy in the valley.

Im	Wald	wie	still!	Der	Mond	nur	wandelt
ʔim	valt	vi	ʃtɪl	deɐ	moːnt	nuːɐ	ˈvandəlt
In the	forest	how	still!	The	moon	alone	wanders

How still the forest is! Only the moon wanders

nun	durch	den	hohen	Buchensaal.
nuːn	dʊrç	den	ˈhoːən	ˈbʊχənˌzɑːl
---	through	the	high	beech-tree grove.

through the high beech-tree grove.

Der	Winzer	Jauchzen	ist	verklungen
deɐ	ˈvɪntsɐ	ˈjaʊχtsən	ʔɪst	fɛɐˈklʊŋən
The	vintner's	rejoicing	is	faded

The vintner's rejoicing has faded

und	all	der	bunte	Lebenslauf.
ʔʊnt	ʔal	deɐ	ˈbʊntə	ˈleːbənsˌlaʊf
and	all	the	colorful	life's course.

and all the colorful paths of life.

Die	Ströme	nur,	im	Tal	geschlungen,
di	ˈʃtrøːmə	nuːɐ	ɪm	tɑːl	ɡəˈʃlʊŋən
The	streams	only,	in the	valley	woven,

The streams only, woven in the valley,

sie	blicken	manchmal	silbern	auf.
zi	ˈblɪkən	ˈmançmaːl	ˈzɪlbən	ʔaʊf
they	look	sometimes	silver	up.

sometimes twinkly up silver.

Und	Nachtigallen	wie	aus	Träumen
ʔʊnt	ˈnaχtɪɡalən	vi	ʔaʊs	ˈtrɔ̯mən
And	nightingales	as	from	dreams

And nightingales, as in from dreams,

erwachen	oft	mit	süßem	Schall,
ʔɛɐˈvaχən	ʔɔft	mit	ˈzyːsəm	ʃal
awake	often	with	sweet	sounds,

often awake with sweet sounds,

erinnernd	rührt	sich	in	den	Bäumen
ʔɛɐ̯'ɪnɐnt	ry:rt	ziç	ʔin	den	'bœmən
reminiscing	stirs	itself	in	the	trees

everywhere in the trees is stirring

ein	heimlich	Flüstern	überall.
ʔaen	'haemliç	'flystən	ʔy:bə'ʔal
a	secret	whispering	everywhere.

a secret reminiscing whisper everywhere.

Die	Freude	kann	nicht	gleich	verklingen,
di	'frœdə	kan	nɪçt	glæç	fɛə'kliŋən
The	joy	can	not	immediately	fade,

Joy can not immediately fade,

und	von	des	Tages	Glanz	und	Lust
ʔunt	fɔn	dɛs	'tɑ:gəs	glants	ʔunt	lœst
and	of	the	day's	shine	and	passion

and from the passion and glory of the day

ist	so	auch	mir	ein	heimlich	Singen
ʔist	zo:	ʔaoχ	miɐ̯	ʔaen	'haemliç	'ziŋən
is	so	also	to me	a	secret	singing

a secret singing also

geblieben	in	der	tiefsten	Brust.
gə'bli:bən	ʔin	dɛə	'ti:fstən	brœst
remaining	in	the	deepest	breast.

has remained in my deepest breast.

Und	fröhlich	greif	ich	in	die	Saiten,
ʔunt	'frø:liç	græf	ʔiç	ʔin	di	'zaetən
And	happily	strum	I	in	the	strings,

And happily I strum the strings,

o	Mädchen,	jenseits	überm	Fluß,
ʔo:	'mæ:tçən	'je:nzaets	ʔy:bəm	flœs
oh	girl,	on the other side	above the	river,

oh girl, across the river,

du	lauschst	wohl	und	hörst	vom	weiten
du	laʊfst	vo:l	ʔʊnt	hø:rst	fɔm	'væteŋ
you	will listen	probably	and	hear	from	a far

you can well hear from afar and listen

und	kennst	den	Sänger	an	dem	Gruß.
ʔʊnt	kɛnst	den	'zɛŋɐ	ʔan	dem	gru:s]
and	will know	the	singer	by	the	greeting.

and know the singer by his greeting.)

Title: Mai
[mae]
May

Date of Composition: 1836

Poet: Johann Wolfgang von Goethe

Leichte	Silberwolken	schweben
['læçtə	'zɪlbə,vɔlkən	'ʃvɛ:bən
Light	silver clouds	float

(Silver clouds are lightly floating

durch	die	erst	erwärmten	Lüfte,
dʊrç	di	ʔe:ɐst	ʔɛɐ'vɛrmtən	'lyftə
through	the	newly	warmed	air,

through the newly warmed air,

mild,	von	Schimmer	sanft	umgeben,
mɪlt	fɔn	'ʃɪmə	zanft	'ʔʊm,ge:bən
soft,	from	shimmer	gently	surrounded,

the sun, enveloped by soft glow,

blickt	die	Sonne	durch	die	Düfte.
blɪkt	di	'zɔnə	dʊrç	di	'dʏftə
peaks	the	sun	through	the	fragrances.

the sun peaks gently through the fragrances.

Leise	wallt	und	drängt	die	Welle
'læɪzə	valt	ʔʊnt	dʁɛŋkt	di	'vɛlə
Quietly	ebbs	and	flows	the	waves

The waves quietly ebb and flow

sich	am	reichen	Ufer	hin;
zɪç	ʔam	'ræçən	'ʔu:fə	hɪn
themselves	on the	fertile	bank	along;

along the fertile bank;

und	wie	reingewaschen	Helle,
ʔʊnt	vi	'ræŋgə, vafən	'hɛlə
and	as	purely washed	brightness,

and, like purely washed brightness,

schwankend	hin	und	her	und	hin,
'ʃvankənt	hɪn	ʔʊnt	he:ɐ	ʔʊnt	hɪn
swaying	back	and	forth	and	back,

swaying back and forth, and back again,

spiegelt	sich	das	junge	Grün.
'ʃpi:gəlt	zɪç	das	'juŋə	gry:n
reflects	itself	the	young	green.

the young green reflects itself.

Still	ist	Luft	und	Lüftchen	stille;
ʃtɪl	ʔɪst	lʊft	ʔʊnt	'lʏftçən	'ʃtɪlə
Still	is	air	and	breezes	silent;

The breezes of the air remain silent;

was	bewegt	mir	das	Gezweige?
vas	bə've:kt	miɐ	das	gə'tsvæɡə
what	moves	to me	the	branches?

what is moving the branches?

Schwüle	Liebe	dieser	Fülle,
'ʃvy:lə	'li:bə	'di:zə	'fʏlə
Intense	love	of this	abundance,

Intense abundance of this love,

von	den	Bäumen	durchs	Gesträuche.
fɒn	den	'bɔ̯mən	dʊrçs	gə'ʃtrɔ̯çə
from	the	trees	through	the shrubs.

from the trees through the shrubs.

Nun	der	Blick	auf	einmal	helle,
nu:n	dɛɐ	blik	ʔaʊf	'ʔænma:l	'hɛlə
Now	the	glance	suddenly		clear,

Now suddenly the view is clear,

sieh! der Bübchenflatterschar,
 zi: deɐ 'by:bçən, flatə ʃɑ:ɐ
 look! The fickle gang of little boys,
look! The fickle gang of little boys,

das bewegt und regt so schnelle,
 das bæ've:kt ʔʊnt re:kt zo: 'ʃnɛlə
 it moves and frolicks so rapidly,
moves and frolicks so quickly,

wie der Morgen sie gebär,
 vi deɐ 'mɔrgən zi gə'bɑ:ɐ
 just like the morning to them gave birth,
naked, just like they were at birth,

flügelhaft sich Paar und Paar.
 'fly:gəlhaft zɪç pa:ɐ ʔʊnt pa:ɐ
 winged --- pair and pair.
little pairs of cupids, with wings.

Fangen an, das Dach zu flechten -
 'faŋən ʔan das daχ tsu 'flɛçtən
 Begin --- the roof to weave -
They begin to weave the roof -

wer bedürfte dieser Hütte?
 ve:ɐ bæ'dyɾftə 'di:zɐ 'hytə
 who would need this hut?
who would need this hut?

Und wie Zimmer, die gerechten,
 ʔʊnt vi 'tsɪmɐ di gə'reçtən
 And like rooms the right ones,
And how just the right rooms appear,

Bank und Tischchen in der Mitte!
 baŋk ʔʊnt 'tɪʃçən ʔɪn deɐ 'mɪtə
 Bench and little tables in the middle!
with benches and little tables in the middle!

Und	so	bin	ich	noch	verwundert,
ʔʊnt	zo:	bɪn	ʔɪç	nɔχ	fɛɐ̯'vʊndət
And	so	am	I	still	amazed,

And as I am still amazed,

Sonne	sinkt,	ich	fühl	es	kaum;
'zɔnə	zɪŋkt	ʔɪç	fy:l	ʔɛs	kaʊm
sun	sinks,	I	feel	it	barely;

the sun sinks, and I hardly feel it;

und	nun	führen	aber	hundert
ʔʊnt	nu:n	'fy:rən	ʔa:bɐ	'hʊndət
and	now	guide	hundreds upon	hundred

and now hundreds of them guide

mir	das	Liebchen	in	den	Raum,
miɐ̯	das	'li:bçən	ʔɪn	den	raʊm
to me	the	beloved	into	the	room,

the beloved to me into the room,

Tag	und	Abend,	welch	ein	Traum!
tɑ:k	ʔʊnt	ʔa:bənt	vɛlç	ʔaen	traʊm]
day	and	night,	what	a	dream!

day and night, what a dream!)

Title: Maienlied, Op. 1, No. 4

['mæən,li:t]

May Song

Date of Composition: 1841

Poet: Joseph Freiherr von Eichendorff

Läuten kaum die Maienglocken,

['lœtən kaom di 'mæən,gløkən

Ring hardly the lilies of the valley,

(Just when the lilies of the valley ring

leise durch den lauen Wind,

'læzə dœrç den 'laoən vɪnt

quietly through the warm wind,

quietly through the warm wind,

hebt ein Knabe froh erschrocken,

he:pt ʔæn 'kna:bə fro: ʔɐ'frøkən

raises a boy --- happily startled,

a boy rises up, startled,

aus dem Grase sich geschwind.

ʔaos dem 'grɑ:zə zɪç gə'fvɪnt

out of the grass himself fast.

quickly from the grass.

Schüttelt in den Blütenflocken,

'ʃytəlt ʔɪn den 'bly:tən,fløkən

He shakes in the flower blossoms,

In the flower blossoms, he shakes

seine feinen blonden Locken,

'zæənə 'fæənə 'blɒndən 'lɒkən

his own fine blond curls,

his fine blond curls,

schelmisch	sinnend wie	ein	Kind.
'ʃɛlmɪʃ	'zɪnənt vi	ʔəen	kɪnt
mischievously	mus ^{ing} like	a	child.

mischievously musing like a child.

Und	nun	wehen	Lerchenlieder
ʔʊnt	nu:n	'vɛ:ən	'lɛrçən, li:də
And	now	waft along	lark songs

And now the lark songs can be heard

und	es	schlägt	die	Nachtigall,
ʔʊnt	ʔɛs	ʃlɛ:kt	di	'naɪtɪɡal
and	it	sings	the	nightingale,

and the nightingale sings,

von	den	Bergen	rauschend	wieder
fɔn	den	'bɛrgən	'rɑʊʃənt	'vi:də
from	the	mountains	rushing	again

from the mountains resounds

kommt	der	kühle	Wasserfall.
kɔmt	dɛr	'ky:lə	'vasɐ, fal
comes	the	cool	waterfall.

the cool waterfall.

Rings	im	Walde	bunt	Gefieder,
rɪŋs	ʔɪm	'valdə	bʊnt	ɡə'fi:də
All around	in the	forest	colorful	plumage,

The forest is covered all around in colorful plumage,

Frühling,	Frühling	ist	es	wieder
'fry:lɪŋ	'fry:lɪŋ	ʔɪst	ʔɛs	'vi:də
Spring,	Spring	is	it	again

Spring, Spring is here again

und	ein	Jauchzen	überall.
ʔʊnt	ʔəen	'jaʊxtsən	ʔy:bə'ʔal]
and	a	rejoicing	everywhere.

and there is rejoicing everywhere.)

Title: Mailed
[ˈmaɛ̯li:t]
May Song

Date of Composition: 1824

Poet: Johann Wolfgang von Goethe

Wie herrlich leuchtet mir die Natur,
[vi ˈhɛɐ̯liç ˈlœçtət miɐ di naˈtuːɐ
How wonderful shines to me the nature
(How wonderfully nature shines to me,

wie glänzt die Sonne, wie lacht die Flur!
vi glɛntst di ˈzɔnə vi laxt di fluːɐ
how gleams the sun, how laughs the meadow!
how the sun gleams, how the meadow laughs!

Es dringen Blüten aus jedem Zweig
ʔɛs ˈdriŋən ˈbly:tən ʔaʊs ˈje:dəm tsvæɕ
It burst forth flowers from every branch
Flowers burst forth from every branch

und tausend Stimmen aus dem Gesträuch,
ʔʊnt ˈtaʊzənt ˈʃtimən ʔaʊs dem gəˈʃtrœç
and thousand voices from the bushes,
and a thousand voices from the bushes,

Und Freud und Wonne aus jeder Brust;
ʔʊnt frœt ʔʊnt ˈvɔnə ʔaʊs ˈje:də brʊst
and joy and bliss from every breast;
and joy and bliss from every breast;

O Erd', o Sonne, o Glück, o Lust!
ʔoː ˈɛːɐd ʔoː ˈzɔnə ʔoː glyk ʔoː lʊst
Oh Earth, oh sun, oh happiness, oh joy!
Oh Earth, oh sun, oh happiness, oh joy!

O	Lieb',	o	Liebe!	So	golden	schön
ˈo:	li:b	ˈo:	ˈli:bə	zo:	ˈgɔldən	ʃø:n
Oh	love,	oh	love!	So	golden	beautiful

Oh love, oh love! So golden beautiful

wie	Morgenwolken	auf	jenen	Höhn!
vi	ˈmɔrgən, vɔlkən	ˈaʊf	ˈje:nən	hø:n
like	morning clouds	from	those	heights!

like morning clouds from the hills over yonder!

Du	segnest	herrlich	das	frische	Feld,
du	ˈze:gnəst	ˈhɛrliç	das	ˈfrɪʃə	fɛlt
You	bless	wonderfully	the	fresh	field,

You wonderfully bless the fresh field,

im	Blütendampfe	die	volle	Welt.
ˈɪm	ˈbly:tən, dampfə	di	ˈfɔlə	vɛlt
in the	flowery dew	the	whole	world.

and the whole world in the flowery dew.

O	Mädchen,	Mädchen,	wie	lieb	ich	dich!
ˈo:	ˈmɛ:tçən	ˈmɛ:tçən	vi	li:b	ˈɪç	dɪç
Oh	maiden,	maiden	how	love	I	you!

Oh maiden, maiden how I love you!

Wie	blinkt	dein	Auge,	wie	liebst	du	mich!
vi	blɪŋkt	dæ:n	ˈʔaʊgə	vi	li:pst	du	mɪç
How	sparkles	your	eye,	how	love	you	me!

How your eyes sparkle, how you love me!

So	liebt	die	Lerche	Gesang	und	Luft,
zo:	li:pt	di	ˈlɛrçə	gəˈzɑŋ	ˈʊnt	lɔft
So	loves	the	lark	song	and	air,

Like the lark loves song and air,

und	Morgenblumen	den	Himmelsduft
ˈʊnt	ˈmɔrgən, blu:mən	den	ˈhɪməls, dʊft
and	morning flowers	the	smell of heaven

and the morning flowers love the smell of heaven

wie	ich	dich	liebe	mit	warmen	Blut,
vi	² ɪç	dɪç	'li:bə	mit	'varməŋ	blu:t
how	I	you	love	with	warm	blood,

how I love you with blood on fire,

die	du	mir	Jugend	und	Freud	und	Mut
di	du	miɐ̯	'ju:gənt	² ʊnt	frɔ̯ət	² ʊnt	mu:t
you,	who	to me	youth	and	joy	and	courage

you, who gives me youth and joy and courage

zu	neuen	Liedern	und	Tänzen	gibst.
tsu	'nœøŋ	'li:dən	² ʊnt	'təntsən	gi:pst
---	new	songs	and	dances	gives.

for new songs and new dances.

Sei	ewig	glücklich,	wie	du	mich	liebst!
zæ	'e:viç	'glykɫɪç	vi	du	mɪç	li:pst]
Be	forever	happy,	how	you	me	love!

Be happy forever, how you love me!)

Title: März
[mɛrts]
March

Date of Composition: 1836

Poet: Johann Wolfgang von Goethe

Es **ist** **ein** **Schnee** **gefallen,**
[ʔɛs ʔɪst ʔaen ʃne: gə'falən
It is a snow fallen,
(Snow has fallen,

denn **es** **ist** **noch nicht** **Zeit,**
den ʔɛs ʔɪst nɔχ nɪçt tsæt
because it is not yet time,
because it is not yet time

daß **von** **den** **Blümlein** **allen**
das fɔn den 'bly:mlaen 'ʔalən
that from the little flowers all
for us to be delighted by

wir **werden** **hoch** **erfreut.**
viə 've:ədən ho:χ ʔɛə'frɔət
we would be highly delighted.
all of the little flowers.

Der **Sonnenblick** **betrüget**
dɐ 'zɔnən'blik bə'try:gət
The sun's glances deceive
The sun's rays deceive us

mit **mildem** **falschem** **Schein,**
mɪt 'mildəm 'falʃəm ʃaen
with soft insincere gleams,
with soft, false beams,

die	Schwalbe	selber	lüget,
di	'ʃvalbə	'zɛlbə	'ly:gət
the	swallow	itself	lies,

the swallow even lies,

warum?	Sie	kommt	allein!
va'rəm	zi	kəmt	'a'læn
why?	It	comes	alone!

why? Because she comes alone!

Sollt	ich	mich	einzel	freuen,
zəlt	'ɪç	mɪç	'ɛntsəl	'frøən
Should	I	alone	--	be happy,

Should I be happy alone,

wenn	auch	der	Frühling	nah?
vən	'aʊç	dɐ	'fry:lɪŋ	nɑ:
even	when	the	Spring	is close?

even when Spring is so close?

Doch	kommen	wir	zu	zweien,
dɔç	'kəmən	vɪr	tsu	'tsvæən
But,	should come	we	to	together,

But, if we come together,

gleich	ist	der	Sommer	da!
glæç	'ɪst	dɐ	'zʊmə	dɑ:]
soon	is	the	summer	here!

it will soon be summer!)

Title: Das Meer erglänzte
[das me:ɐ̯ ʔɛɐ̯'glɛntstə]

The sea sparkles

Date of Composition: 1838

Poet: Heinrich Heine

Das	Meer	erglänzte	weit	hinaus
[das	me:ɐ̯	ʔɛɐ̯'glɛntstə	væt	hi'naʊs
The	sea	sparkles	far	out

(The sea sparkles into the distance

im	letzten	Abendscheine;
ʔim	'lɛtstən	ʔa:bəntʃɛnə
in the	last	evening light;

in the last rays of the evening;

wir	saßen	am	einsamen	Fischerhaus,
viə	'zasən	ʔam	ʔɛnzɑ:mən	'fɪʃɐ'haʊs
we	sat	by the	lonely	fisherman's house,

we sat silently and alone

wir	saßen	stumm	und	alleine.
viə	'zasən	ʃtʊm	ʔʊnt	ʔa'lɛnə
we	sat	silent	and	alone.

by the lonely fisherman's house.

Der	Nebel	stieg,	das	Wasser	schwoll,
dɛɐ̯	'ne:bəl	ʃti:k	das	'vasɐ	ʃvɔl
The	fog	rose,	the	water	swelled,

The fog rose, the water swelled,

die	Möve	flog	hin	und	wieder;
di	'mø:və	flo:k	hɪn	ʔʊnt	'vi:də
the	seagull	flew	there	and	back;

and a seagull flew to and fro;

aus	deinen	Augen	liebepoll
ʔaʊs	ˈdaenən	ˈʔaʊgən	ˈli:bəˌfəl
from	your	eyes	love-filled

tears fell from

fielen	die	Tränen	nieder.
ˈfi:lən	di	ˈtrɛ:nən	ˈni:də
fell	the	tears	down.

your love-filled eyes.

Ich	sah	sie	fallen	auf	deine	Hand
ʔiç	za:	zi	ˈfalən	ʔaʊf	ˈdaenə	hant
I	saw	them	fall	onto	your	hand

I saw them fall onto your hand,

Und	bin	aufs	Knie	gesunken;
ʔʊnt	bɪn	ʔaʊfs	kni:	gəˈzʊŋkən
and	have	onto the	knee	sunken;

and I sank down onto my knee;

ich	hab	von	deiner	weißen	Hand
ʔiç	ha:p	fən	ˈdaenə	ˈvaesən	hant
I	have	from	your	white	hand

I drank the tears away

Die	Tränen	fortgetrunken.
di	ˈtrɛ:nən	ˈfɔrtgəˌtrʊŋkən
the	tears	drunk away.

from your white hand.

Seit	jener	Stunde	verzehrt	sich	mein	Leib,
zaet	ˈje:nə	ˈʃtʊndə	fɛəˈtse:ət	ziç	maen	laep
Since	that	hour	consumes	itself	my	body,

Since that hour my body is wasting away,

die	Seele	stirbt	vor	Sehnen;
di	ˈze:lə	ʃtɪrpt	fɔ:və	ˈze:nən
the	soul	dies	of	longing;

my soul dies of longing;

mich	hat	das	unglücksel'ge	Weib
mɪç	hat	das	'ʊŋglʏkz:lɡə	væp
me	has	the	hapless	woman

this unhappy woman has

vergiftet mit ihren Tränen.

fɛə'ɡɪftət mit 'i:rən 'trɛ:nən]

poisoned with her tears.

poisoned me with her tears.)

Title: Mein Liebchen, wir sassen beisammen
 [maɛn 'li:bçən viə 'zasən bæ'zamən]
 My love, we sat next to each other

Date of Composition: 1840

Poet: Heinrich Heine

Mein	Liebchen,	wir	sassen	beisammen,
[maɛn	'li:bçən	viə	'zasən	bæ'zamən
My	love,	we	sat	next to each other,

(My love, we were sitting together,

traulich	im	lichten	Kahn.
'trauliç	ʔim	'læçtən	ka:n
closely	in the	light	boat.

cozily in the light boat.

Die	Nacht	war	still,	und	wir	schwammen
di	naçt	va:rə	ʃtɪl	ʔunt	viə	'ʃvamən
The	night	was	still,	and	we	swam

The night was still, and we floated

auf	weiter	Wasserbahn.
ʔaof	'væte	'vasə,ba:n
on the	wide	water ride.

on a wide water path.

Die	Geisterinsel,	die	schöne,
di	'gæstə,ʔinzəl	di	'ʃø:nə
The	haunted island,	the	beautiful one,

The beautiful, haunted island

lag	dämm'rig	im	Mondenglanz;
la:k	'dɛmriç	ʔim	'mo:ndən,glants
lay	dimly	in the	moonlight;

lay dimly in the moonlight;

dort klangen liebe Töne,
 dort 'klaŋən 'li:bə 'tø:nə
 there sounded lovely tones,
lovely tones were sounding from there,

dort wogte der Nebeltanz.
 dort 'vo:ktə deə 'ne:bəl,tants
 there undulated the dance of the fog.
and the dancing fog was undulating.

Dort klang es lieb und lieber,
 dort klaŋ ʔəs li:p ʔʊnt 'li:bə
 There sounded it lovely and lovelier,
It sounded more and more lovely,

und wogt' es hin und her;
 ʔʊnt vo:kt ʔəs hɪn ʔʊnt he:r
 and undulated it back and forth;
and the fog undulated back and forth;

wir aber schwammen vorüber
 vie ʔa:bə 'ʃvamən fo:'ry:bə
 we however swam past
however, we floated past,

trostlos auf weitem Meer.
 'tro:stlo:s ʔaʊf 'væ:təm me:r]
 uncomfortable on the wide sea.
uncomfortable on the wide sea.)

Title: Mignon*

[min'jö:]

Mignon

Date of Composition: 1826

Poet: Johann Wolfgang von Goethe

Nur wer die Sehnsucht kennt,

[nu:ɐ̯ ve:ɐ̯ di 'ze:nzʊçt kɛnt

Only who the longing knows,

(Only someone who knows longing

weiß, was ich leide!

væ̯s vʌs 'ʔɪç 'læ̯dɐ

knows what I suffer!

can know what I suffer!

Allein und abgetrennt

'a'la̯ɛn 'ʊnt 'apɡə'trɛnt

Alone and detached

Alone and detached

Von aller Freude,

fɔn 'ʔalɐ 'frø̯dɐ

from all joy,

from all joy,

seh ich ans Firmament

ze: 'ʔɪç 'ʔans fɪrma'mɛnt

look I at the firmament

I look at the sky

Nach jener Seite.

naç 'je:nɐ 'zæ̯tɐ

in that side.

in that direction.

*of French origin and utilize IPA symbols not normally found in the German language

Ach!	der	mich	liebt	und	kennt
ʔaχ	dɐ	mɪç	li:pt	ʔʊnt	kɛnt
Ah,	who	me	loves	and	knows

Ah, the one who loves and knows me

ist	in	der	Weite.
ʔɪst	ʔɪn	dɐ	ˈvæ:tə
is	in	the	distance.

is far away.

Es	schwindelt	mir,	es	brennt
ʔɛs	ˈʃvɪndəlt	mɪ	ʔɛs	brent
It	dizzies	me,	it	burns

My head is dizzy,

mein	Eingeweide.
mæ:n	ˈʔængə,væ:də
my	viscera.

my insides burn.

Nur	wer	die	Sehnsucht	kennt,
nu:r	ve:r	di	ˈze:nzʊχt	kɛnt
Only	who	the	longing	knows,

Only someone who knows longing

Weiß,	was	ich	leide!
væ:s	vas	ʔɪç	ˈlæ:də]
knows	what	I	suffer!

can know what I suffer!)

Title: Die Mitternacht war kalt und stumm
 [di 'mɪtəˌnaχt vɑːɐ̯ kalt ʔʊnt ʃtʊm]
 Midnight was cold and silent

Date of Composition: 1836

Poet: Heinrich Heine

Die	Mitternacht	war	kalt	und	stumm;
[di	'mɪtəˌnaχt	vɑːɐ̯	kalt	ʔʊnt	ʃtʊm
The	midnight	was	cold	and	silent;

(Midnight was cold and silent;

Ich	irrte	klagend	im	Wald	herum.
ʔɪç	'ɪrtə	'klɑːɡənt	ʔɪm	vɑlt	hɐ'ʁʊm
I	wandered	complaining	in the	forest	about.

I wandered about the forest, moaning.

Ich	hab	die	Bäum!	Aus	dem	Schlaf	gerüttelt;
ʔɪç	hɑːp	di	bøʊm	ʔaʊs	dem	ʃlɑːf	ɡə'ʁʏtəlt
I	have	the	trees!	From	the	sleep	shaken;

I have the trees! Awoken from sleep,

sie	haben	mitleidig	die	Köpfe	geschüttelt.
zi	'hɑːbən	'mɪtlædɪç	di	'kœpfə	ɡə'ʃʏtəlt]
they	have	sympathetically	the	head	shaken.

they have shaken their heads sympathetically.)

Title: Morgenständchen, Op. 1, No. 5

[ˈmɔrgənˌʃtɛntçən]

Morning Serenade

Date of Composition: 1841

Poet: Joseph Freiherr von Eichendorff

In	den	Wipfeln	frische	Lüfte,
[ˈɪn]	den	ˈvɪpfəl̩n	ˈfrɪʃə	ˈlʏftə
In	the	treetops	fresh	breezes,

(In the treetops, fresh breezes,

fern	melod'scher	Quellen	Fall
fɛrn	meˈloːdʃə	ˈkvɛlən	fal
distant	melodious	spring	fall

distant, melodious fall of springs,

durch	die	Einsamkeit	der	Klüfte,
dʊrç	di	ˈɛnzəːmkæt	dɐ	ˈklʏftə
through	the	solitude	of the	ravine,

through the solitude of the ravines,

Waldeslaut	und	Vogelschall.
ˈvaldəsˌlaʊt	ʔʊnt	ˈfoːgəlˌʃal
forest sounds	and	birdcall.

forest sounds and birdcall.

Scheuer	Träume	Spielgenossen
ˈʃøə	ˈtrømə	ˈʃpiːlgəˌnɔsən
Timid	dreams	enjoying their play

Playmates of timid dreams

steigen	all	beim	Morgenschein,
ˈʃtæɡən	ˈal	bæm	ˈmɔrgənˌʃæn
rising up	all	with the	morning's light,

rise up with the morning's light,

auf	des	Weinlaubs	schwanken	Sprossen
ʔaʊf	dəs	'vaen,laʊps	'ʃvaŋkən	'ʃprəsən
from	the	grapevine's	swaying	leaves

on the grapevine's swaying leaves

dir	zum	Fenster	aus	und	ein
diə	tsʊm	'fɛnstə	ʔaʊs	ʔʊnt	ʔaen
to you	at the	window	in	and	out

in and out of your window

und	wir	nahn	noch	halb	in	Träumen
ʔʊnt	viə	na:n	nɔχ	halp	ʔin	'trɔʊmən
and	we	come near	still	half	in	dreams

and we come near, still half in dreams,

und	wir	tun	in	Klängen	kund
ʔʊnt	viə	tu:n	ʔin	'kleŋən	kʊnt
and	we	make	in	sounds	known

and we make it known in sounds

was	da	draußen	in	den	Bäumen
vas	da	'draʊsən	ʔin	den	'bɔʊmən
what	there	outside	in	the	trees

what, outside in the trees,

singt	der	weite	Frühlingsgrund.
ziŋkt	dɛə	'vaetə	'fry:lɪŋs,grʊnt
sings	of the	wide	Spring ground.

the Spring's wide valley sings.

Regt	der	Tag	erst	laut	die	Schwingen
re:kt	dɛə	tɑ:k	ʔe:ɛst	laʊt	di	'ʃviŋən
Stirs	the	day	first	aloud	the	flourishing

Once the day begins to loudly flick its wings,

sind	wir	Alle	wieder	weit
zint	viə	'ʔalə	'vi:də	vaet
are	we	all	again	far away

we are all far away again

aber tief im Herzen klingen

'ʔa:bə ti:f ʔim 'hertsən 'klɪŋən

but deep in the heart beats

but deep in our hearts resound

lange nach noch Lust und Leid.

'laŋə naχ nɔχ lʊst ʔunt lɛt]

long after still joy and sorrow.

joy and sorrow for a long time hence.)

Title: Nach Süden, Op. 10, No. 1

[naχ 'zy:dən]

To the South

Date of Composition: 1841

Poet: attributed to Joseph Freiherr von Eichendorff

Von allen Zweigen schwingen

[fɔn 'ʔalən 'tsvægən 'ʃvɪŋən]

From all the branches fly

(From every branch upwards)

sich

wandernde

Vögel

empor,

zɪç

'vandəndə

'fø:gəl

ʔem'po:ɐ

themselves

migratory

birds

up,

migratory birds swing,

weit

durch

die

Lüfte

klingen

wæɪt

dʊrç

di

'lyftə

'klɪŋən

far

through

the

breezes

ringing

ringing out far through the breezes

hört man den Reisechor,

hø:rt mɑ:n den 'ræzə'ko:ɐ

hears one the traveling choir,

one hears the traveling choir,

nach Süden,

nach Süden

naχ 'zy:dən

naχ 'zy:dən

to the south,

to the south

to the south, to the south

in

den

ewigen

Blumenflor.

ʔɪn

den

'e:vɪgən

'blu:mən'flo:ɐ

in

the

eternal

flower boquet.

to the land of eternal flowers.

Ihr Vöglein singt munter hernieder,
 ʔi:ə 'fø:glæ̃n zɪŋkt 'mʊntə hæʔni:də
 You little bird sing lively down there,
You little bird sings lively down to us,

wir singen lustig hinaus,
 viə 'zɪŋən 'lʊstɪç hɪ'naʊs
 we sing merrily out,
we sing merrily out,

wenn dann der Lenz kommt,
 vən dan dəʔ lɛnts kʊmt
 when then the Spring comes,
when the Spring comes,

kehren wir wieder,
 'kɛ:rən viə 'vi:də
 return we again,
we return again,

wieder in Nest und Haus,
 'vi:də ʔɪn nɛst ʔʊnt haʊs
 again to nest and house,
again to nest and house,

von Süden! Jetzt aber hinaus!
 fɔn 'zy:dən jɛtst 'ʔa:bə hɪ'naʊs]
 from the south! Now however outside!
from the south! But now, outward!)

Title: Nacht

[naχt]

Night

Date of Composition: 1828

Poet: Heinrich Heine

Nacht **liegt** **auf** **den** **fremden** **Wegen,**
[naχt li:kt ʔaof den 'frɛmdən 've:gən
Night lies on the foreign path,
(Night lies on the foreign path,

krankes **Herz** **und** **müde** **Glieder;**
'kraŋkəs hɛrts ʔʊnt 'my:də 'gli:də
sick heart and tired limbs;
sick heart and tired limbs;

Ach, **da** **fließt,** **wie** **stiller** **Segen,**
ʔaχ da fli:st vi 'ʃtɪlə 'ze:gən
Ah, then flows, as a quiet blessing,
Ah, sweet moon, your light flows down,

süßer **Mond,** **dein** **Licht** **hernieder;**
'zy:sə mo:nt daɛn lɪçt hɛə'ni:də
sweet moon, your light coming down;
like a quiet blessing;

süßer **Mond,** **mit** **deinen** **Strahlen**
'zy:sə mo:nt mit 'daɛnən 'ʃtra:lən
sweet moon, with your rays
sweet moon, with your rays

scheuchest **du** **das** **nächt'ge** **Grauen;**
'ʃœçəst du das 'nɛçtɡə 'ɡraʊən
frighten away you the nightly horror;
you frighten away all the horrors of the night;

es	zerrinnen	meine	Qualen,
ʔɛs	tɕɛʔɾɪnən	ˈmɑɛnə	ˈkva:lən
there	melt	my	pain

my pain melts away

und	die	Augen	übertauen.
ʔʊnt	di	ˈʔɑogən	ˈʔy:bɛ,taoən]
and	the	eyes	overflow.

and my eyes overflow with tears.)

Title: Nacht ist wie ein stilles Meer
[naxt[?] ɪst vi[?] æn[?] ʃtɪləs me:ʁ]
Night is like a quiet sea

Date of Composition: 1846

Poet: Joseph Freiherr von Eichendorff

Nacht	ist	wie	ein	stilles	Meer,
[naxt	[?] ɪst	vi	[?] æ̃n	ʃtɪləs	me:ʁ
Night	is	like	a	quiet	sea,

(Night is like a quiet sea,

Lust		und	Leid	und	Liebesklagen
løst		[?] ʊnt	læ̃t	[?] ʊnt	ʻli:bəs,klɑ:gən
pleasure		and	pain	and	love's lament

pleasure and pain and love's lament

kommen	so	verworren	her
ʻkəmən	zo:	fæ̃vʁən	he:ʁ
come	so	confusedly	here

come mingled together

in	dem	linden	Wellenschlagen.
[?] ɪn	dem	ʻlɪndən	ʻvɛlən,ʃlɑ:gən
in	the	gentle	breaking of the waves.

in the gentle breaking of the waves.

Wünsche	wie	die	Wolken	sind,
ʻvʏnʃə	vi	di	ʻvɔlkən	zɪnt
Wishes	like	the	clouds	are,

Wishes are like clouds that

schiffen	durch	die	stillen	Räume,
ʻʃɪfən	dʊrç	di	ʻʃtɪlən	ʻrø̃mə
sail	through	the	still	spaces,

sail through still spaces,

wer	erkennt	im	lauen	Wind,
ve:ɐ	ʔɛɐ'kɛnt	ʔim	'laʊən	vɪnt
who	recognizes	in the	mild	wind,

who knows, in the mild wind,

ob's	Gedanken	oder	Träume?
ʔɔps	gə'daŋkən	'ʔo:də	'trʊmə
whether it	thoughts	or	dreams?

whether they are thoughts or dreams?

Schließ'	ich	nun	auch	Herz	und	Mund,
ʃli:s	ʔɪç	nu:n	ʔaʊç	hɛrts	ʔʊnt	mʊnt
Close	I	now	even	heart	and	mouth,

When I close my heart and mouth,

die	so	gern	den	Sternen	klagen,
di	zo:	gɛrn	den	'ʃtɛrnən	'kla:gən
which	so	glad	to the	stars	lament,

which so gladly lament to the stars,

leise	doch	im	Herzensgrund
'laeɜə	dɔç	ʔim	'hɛrtsəns,grʊnt
softly	then	in the	heart's depths

the gentle breaking of the waves remains quietly

bleibt	das	linde	Wellenschlagen.
blaɛpt	das	'lɪndə	'vɛlən,ʃla:gən]
remains	the	gentle	breaking of the waves.

in the depths of my heart.)

Title: Nachtwanderer, Op.7, No. 1

['naχt, wandərə]

Night wanderer

Date of Composition: 1843

Poet: Joseph Freiherr von Eichendorff

Ich wandre durch die stille Nacht,

[[?]ɪç 'wandrə dʊrç di 'ʃtlə naχt

I walk through the quiet night,

(I wander through the quiet night,

da schleicht der Mond so heimlich sacht

da ʃlæçt deɐ mo:nt zo: 'hæmliç zaχt

there sneaks the moon so secretly slowly

and there, the moon so secretly and slowly, is sneaking

oft aus der dunkeln Wolkenhülle.

[?]ɔft [?]aus deɐ 'dʊŋkəlŋ 'vɔlkən, hylə

repeatedly out of the dark cloud covering.

repeatedly out of the dark cloud mass.

Und hin und her im Tal,

[?]ʊnt hɪn [?]ʊnt he:ɐ [?]ɪm tɑ:l

And here and there in the valley,

And here and there in the valley,

erwacht die Nachtigall

[?]ɛɐ'vaχt di 'naχtɪɡal

awakens the nightingale

the nightingale awakens

dann wieder alles grau und stille.

dan 'wi:də 'ʔaləs graʊ [?]ʊnt 'ʃtlə

then again all grey and quiet.

and then everything is grey and quiet again.

O wunderbarer Nachtgesang,
 ʔo: 'vʊndəˌba:rə 'naχtgəˌzaŋ
 Oh wonderful song of the night,
Oh wonderful song of the night,

von fern im Land der Ströme Gang,
 fɔn fɛrn ʔim lant dɐ 'ʃtrø:mə gaŋ
 from far in the country the river's course,
from far away in the country, the river's course,

leis Schauern in den dunkeln Bäumen,
 læs 'ʃaʊən ʔin den 'dʊŋkəlɪn 'bɔʊmən
 quietly shudders in the dark trees,
quietly trembling in the dark trees,

wirrst die Gedanken mir,
 vɪrst di gə'daŋkən miə
 perplexes the thoughts of mine,
perplexes my thoughts,

mein wirres Singen hier,
 mɛn 'vɪrəs 'zɪŋgən hi:ə
 my confused singing here,
my confused singing here

ist wie ein Rufen nur aus Träumen,
 ʔɪst wi ʔaen 'ru:fən nu:ə ʔaʊs 'trɔʊmən
 is like a call only out of dreams,
is like a call only from dreams,

mein Singen ist ein Rufen,
 mɛn 'zɪŋən ʔɪst ʔaen 'ru:fən
 my singing is a call,
my singing is a call,

ein Rufen nur aus Träumen.
 ʔaen 'ru:fən nu:ə ʔaʊs 'trɔʊmən]
 a call only out of dreams.
Just a call out of my dreams.)

Title: Nähe des Geliebten

['nɛ:ə dəs gə'li:ptən]

Close to the beloved

Date of Composition: 1826

Poet: Johann Wolfgang von Goethe

Ich	denke	dein,	wenn	mir	der	Sonne	Schimmer
[[?] ɪç	'dɛŋkə	daɛn	vɛn	miɐ	dɛɐ	'zɔnə	'ʃimɐ
I	think	you,	when	to me	the	sun's	shimmer

(I think of you when the sun's shimmer shines

vom	Meere	strahlt;
fɔm	'me:rə	ʃtra:lt
from the	sea	shines;

from the sea to me;

ich	denke	dein,	wenn	sich	des	Mondes	Flimmer
[?] ɪç	'dɛŋkə	daɛn	vɛn	zɪç	dɛs	'mo:ndəs	'flimɐ
I	think	you,	when	itself	the	moon's	glitter

I think of you when the reflection of the moon

in	Quellen	malt.
[?] ɪn	'kvɛlən	malt
in	spring's	glitter.

Paints itself in fresh springs.

Ich	sehe	dich,	wenn	auf	dem	fernen	Wege
[?] ɪç	'ze:ə	dɪç	vɛn	[?] ʌf	dem	'fɛrnən	've:gə
I	see	you,	when	on	the	distant	road

I see you when the dust rises

Der	Staub	sich	hebt;
dɛɐ	ʃtaʊp	zɪç	he:pt
the	dust	itself	raises;

on roads far away;

in	tiefer	Nacht,	wenn	auf	dem	schmalen	Stege
ˈɪn	ˈtiːfə	naχt	vən	ˈaʊf	dem	ˈʃmaːlən	ˈʃteːgə
in	deep	night,	when	on	the	narrow	bridge

in the deep night, when a traveler

der	Wandrer	bebt.
dɛr	ˈvandɾə	be:pt
the	traveler	trembles.

trembles on a narrow path.

Ich	höre	dich,	wenn	dort	mit	dumpfem	Rauschen
ˈɪç	ˈhø:rə	dɪç	vən	dɔrt	mit	ˈdʊmpfəm	ˈraʊʃən
I	hear	you,	when	there	with	dull	roar

I hear you when the waves crash

die	Welle	steigt.
di	ˈvələ	ʃtækt
the	waves	rises.

with a dull roar.

Im	stillen	Hain,	geh'	ich	oft	zu	lauschen,
ˈɪm	ˈʃtɪlən	haɛn	ge:	ˈɪç	ˈɔft	tsu	ˈlaʊʃən
In the	quiet	grove,	go	I	often	to	listen,

In the quiet grove, where I often go to listen,

wenn	alles	schweigt.
vən	ˈʔaləs	ʃvækt
when	all	is silent.

when all is silent.

Ich	bin	bei	dir,	du	seist	auch	noch	so	ferne,
ˈɪç	bɪn	bæ	dɪr	du	zæst	ˈaʊχ	nəχ	zo:	ˈfɛrnə
I	am	with	you,	you	were	even	still	so	far,

I am with you, no matter how far away you are,

du	bist	mir	nah!
du	bɪst	mɪr	na:
you	are	to me	near!

you are near to me!

Die	Sonne	sinkt,	bald	leuchten	mir	die	Sterne.
di	'zɔnə	zɪŋkt	balt	'lœçtən	miə	di	'ʃtɛrnə
The	sun	sinks,	soon	shine	for me	the	stars.

The sun sinks, soon the stars will shine for me.

O	wärist	du	da!
ʔo:	vɛrst	du	dɑ:]
Oh,	were	you	here!

Oh, if only you were here!)

Title: Neue Liebe, neues Leben
[ˈnœʊə ˈli:bə ˈnœʊəs ˈle:bən]
New love, new life

Date of Composition: 1836

Poet: Johann Wolfgang von Goethe

Herz, mein Herz, was soll das geben?
[herts maen herts vas zɔl das ˈge:bən]
Heart, my heart, what is the use of it?
(Heart, my heart, what is this going to me?)

Was bedrängt dich so sehr?
vas bæˈdrɛŋət dɪç zo: ze:r
What oppresses you so much?
What oppresses you so much?

Welch ein fremdes neues Leben!
vɛlç ˈaen ˈfrɛmdəs ˈnœʊəs ˈle:bən
What a strange new life!
What a strange new life!

Ich erkenne dich nicht mehr!
ˈɪç ˈɛəˈkənə dɪç nɪçt me:r
I recognize you not more!
I do not recognize you any more!

Weg ist alles, was du liebtest,
vɛk ˈɪst ˈʔaləs vas du ˈli:ptɛst
Gone is everything, what you loved,
Everything that you loved is gone,

weg, warum du dich betrübtest,
vɛk vaˈrɔm du dɪç bæˈtry:ptɛst
gone, why you yourself saddened,
gone is what saddened you,

weg	dein	Fleiß	und	deine	Ruh',
vɛk	dæ̃n	flæ̃s	ʔʊnt	'dæ̃nə	ru:
gone	your	hardwork	and	your	peace,

gone is your hardwork and peace,

ach,	wie	kamst	du	nur	dazu?
ʔaχ	vi	kamst	du	nu:ɐ	da'tsu:
ah,	how	came	you	only to	this?

ah, how did you come to this?

Fesselt	dich	die	Jugendblüte,
'fɛsəlt	dɪç	di	'ju:gənt, bly:tə
Captures	you	the	blossom of youth,

Does the blossom of youth capture you,

diese	liebliche	Gestalt,
'di:zə	'li:blɪçə	gə'ʃtalt
this	lovely	look,

this lovely figure,

dieser	Blick	voll	Treu	und	Güte
'di:zə	blik	fəl	trø̃	ʔʊnd	'gy:tə
this	glance	full	fidelity	and	good

whose glance is full of fidelity and goodness

mit	unendlicher	Gewalt?
mit	ʔʊn'ʔentlɪçə	gə'valt
with	unendless	power?

with never ending power?

Will	ich	rasch	mich	ihr	entziehen,
vɪl	ʔɪç	raf	mɪç	ʔi:ɐ	ʔent'tsi:ən
Would	I	quickly	me	her	to withdraw,

If I quickly withdraw from her,

mich	ermannen,	ihr	entfliehen,
mɪç	ʔɛɐ'manən	ʔi:ɐ	ʔent'fli:ən
I	take courage,	her	to flee,

take courage and flee from her,

führet	mich	im	Augenblick
'fy:rət	mɪç	ʔim	ʔaogən, blɪk
brought out	me	in the	moment

in a moment's glance, ah,

Ach,	mein	Weg	zu	ihr	zurück.
ʔaχ	maen	ve:k	tsu	ʔi:ɐ	tsu'ryk
Ah,	my	path	to	her	returns.

would my path return to her.

Und	an	diesem	Zauberfädchen,
ʔʊnt	ʔan	'di:zəm	'tsaobɐ, fɛ:tçən
And	by	this	magic thread,

And with this little magic thread,

das	sich	nicht	zerreißen	läßt,
das	zɪç	nɪçt	tsɛɐ'raesən	lest
that	it	not	tear	allows,

that can not be torn,

hält	das	liebe,	lose	Mädchen
helt	das	'li:bə	'lo:zə	'mɛ:tçən
holds	the	love,	fickle	maiden

the lovely, fickle maiden is holding

mich	so	wider	Willen	fest,
mɪç	zo:	'vi:də	'vɪlən	fɛst
of mine	so	against	my will	is fixed,

me against my will,

muß	in	ihrem	Zauberkreise
mʊs	ʔin	ʔi:rəm	'tsaobɐ, kraezə
I must	in	her	magic circle

in her magic circle

leben	nun	auf	ihre	Weise.
'le:bən	nu:n	ʔaof	'i:rə	'væzə
live	now	in	her	manner.

I now live according to her.

Die	Veränderung,	ach	wie	groß!
di	fɛɐ̯ˈʔɛndərʊŋ	ˈaχ	vi	gro:s
The	change	ah	how	great!

Ah! The change is so great!

Liebe,	Liebe,	laß	mich	los!
ˈli:bə	ˈli:bə	las	mɪç	lo:s]
Love,	love,	let	me	free!

Love, love, let me free!)

Title: Schöne Fremde *from* Gartenlieder, No. 2

[ˈʃø:nə ˈfrɛmdə]

Beautiful Foreign Land

Date of Composition: 1846

Poet: Joseph Freiherr von Eichendorff

Es	rauschen	die	Wipfel	und	schauern,
[ˈɛs	ˈraʊʃən	di	ˈvɪpfəl	ˈʊnt	ˈʃaʊən
The	rustle	the	tree tops	and	shudder,

(The tree tops rustle and shake,

als	machten	zu	dieser	Stund
ˈals	ˈmaxtən	tsu	ˈdi:zə	ʃtʊnt
as	made	at	this	hour

as though the old Gods, at this hour,

um	die	halbversunkenen	Mauern
ˈʊm	di	ˈhalpfɛəˌzʊŋkənən	ˈmaʊən
around	the	half sunken	walls

were making their rounds

die	alten	Götter	die	Rund.
di	ˈʔaltən	ˈgœtɐ	di	rʊnt
the	old	Gods	the	round.

around the half ruined walls.

Hier	hinter	den	Myrtenbäumen
hi:ə	ˈhɪntə	den	ˈmyrtənˌbøgmən
Here	behind	the	Myrtle trees

Here behind the myrtle trees,

in	heimlich	dämmernder	Pracht,
ˈɪn	ˈhaemliç	ˈdɛmɛndə	praçt
in	secret	twilight	splendor,

in secret twilight splendor,

was	sprichst	du	wirr	wie	in	Träumen,
vas	ʃpɪçst	du	vɪr	vi	ˈɪn	ˈtrɔ̯mən
what	speak	you	confused,	as	in	dreams,

what do you tell me, fantastic night,

zu	mir,	phantastische	Nacht?
tsu	mɪə	fanˈtastɪʃə	naçt
to	me,	fantastic	night?

confusedly, as in dreams?

Es	funkeln	auf	mich	alle	Sterne
ˈɛs	ˈfʊŋkəlŋ	ˈaʊf	mɪç	ˈʔalə	ˈʃtɛrnə
They	sparkle	on	me	all	stars

All the stars sparkle on me

mit	glühendem	Liebesblick,
mɪt	ˈgly:əndəm	ˈli:bəsˌblik
with	glowing	love glance,

with the glowing gaze of love,

es	redet	trunken	die	Ferne
ˈɛs	ˈre:dət	ˈtrʊŋkən	di	ˈfɛrnə
there	speaks	drunken	the	distance

the distance speaks, drunken with

wie	vom	künftigem	großem	Glück!
wi	fɔm	ˈkʏnftɪgəm	ˈgro:səm	glyk]
as	of the	future	great	happiness!

some great happiness to come!)

Title: Schwanenlied, Op. 1, No. 1

[ˈʃvanənˌli:t]

Swan Song

Date of Composition: 1835–1838

Poet: Heinrich Heine

Es fällt ein Stern herunter
[ˈɛs fɛlt ˈɛn ʃtɛrn hɛˈrʊntə
There falls a star down under
(A star falls down

aus seiner funkelnden Höh,
ˈaʊs ˈzɛnə ˈfʊŋkəlndən hø:
out of its shimmering heights,
from its shimmering heights,

das ist der Stern der Liebe,
das ˈɪst dɐ ʃtɛrn dɐ ˈli:bə
it is the star of love,
it is the star of love,

den ich dort fallen seh.
den ˈɪç dɔrt ˈfalən se:
that I there falling see.
that I see falling there.

Es fallen vom Apfelbaume,
ˈɛs ˈfalən fɔm ˈʔapfəlˌbaʊmə
There fall from the apple tree
So many white petals fall

der weißen Blätter so viel,
dɐ ˈvɛsən ˈblɛtə zo: fi:l
of the white petals so many,
from the apple tree,

es	kommen	die	neckenden	Lüfte,
ʔɛs	'kɔmən	di	'nɛkəndən	'lyftə
there	comes	the	teasing	breezes,

there come the teasing breezes,

und	treiben	damit	ihr	Spiel.
ʔʊnt	'træbən	da'mɪt	ʔi:ə	ʃpi:l
and	play	there with	their	game.

and play with them their game.

Es	singt	der	Schwan	im	Weiher,
ʔɛs	zɪŋkt	dɐ	ʃva:n	ʔim	'væɐ
There	sings	the	swan	in the	pond,

The swan sings in the pond,

und	rudert	auf	und	ab,
ʔʊnt	'ru:dət	ʔaʊf	ʔʊnt	ʔap
and	paddles	up	and	down,

and paddles up and down,

und	immer	leiser	singend,
ʔʊnt	'ʔime	'læzə	'zɪŋənt
and	ever	softer	singing,

and singing ever softer,

taucht	er	ins	Flutengrab.
taʊxt	ʔeə	ʔɪns	'flu:tən,grɑ:p
dives	it	in the	watery grave.

dives into its watery grave.

Es	ist	so	still	und	dunkel,
ʔɛs	ʔɪst	zo:	ʃtɪl	ʔʊnd	'dʊŋkəl
It	is	so	still	and	dark,

It is so dark and silent,

verweht	ist	Blatt	und	Blüt',
fɛə've:t	ʔɪst	blat	ʔʊnt	bly:t
gone	is	leaf	and	flower,

gone is the leaf and the flower,

der	Stern	ist	knisternd	zerstoben,
deɐ̯	ʃtɛrn	ˈɪst	ˈknɪstənt	tʰsɛɐ̯ˈʃtoːbən
the	star	is	as dust	scattered,

the star crackeled and scattered,

verklungen	das	Schwanenlied.
fɛɐ̯ˈklʊŋən	das	ˈʃvaːnənˌliːt]
faded	the	swan's song.

the swan's song has faded.)

Title: Sehnsucht

['ze:nzʊxt]

Longing

Date of Composition: 1839

Poet: Johann Wolfgang von Goethe

Was zieht mir das Herz so?

[vas tsi:t miɐ das herts zo:

What pulls from me the heart so?

(What is pulling at my heart so?

Was zieht mich hinaus?

vas tsi:t miç hi'naʊs

What pulls me outside?

What pulls me outside?

Und windet und schraubt mich

ʊnt 'vɪndət ʊnt ʃraʊpt miç

And winds and twists me

And winds and twists me

aus Zimmer und Haus?

ʔaʊs 'tʃɪmɐ ʔʊnt haʊs

out of room and house?

out of my room and my home?

Wie dort sich die Wolken

vi dɔrt zɪç di 'vɔlkən

As there themselves the clouds

Like the clouds there,

am Felsen verziehn,

ʔam 'fɛlzən fɛə'tsi:n

at the rock disperse,

dispersing at the rock,

da	möcht	ich	hinüber,
da	mœçt	ʔIç	hɪ'ny:bə
there	would like	I	over,

I would like to go over there,

da	möcht	ich	wohl	hin!
da	mœçt	ʔIç	vo:l	hm
there	would like	I	indeed	go!

I would really like to go!

Nun	wiegt	sich	der	Raben
nu:n	vi:kt	zIç	deə	'rɑ:bən
Now	rocks	itself	the	ravens'

Now the ravens are rocking

geselliger	Flug;
gə'zɛlɪgə	flu:k
friendly	flight;

in friendly flight;

ich	mische	mich	drunter
ʔIç	'mɪʃə	mɪç	'drʊntə
I	mix	myself	among

I mingle among them

und	folge	dem	Zug.
ʔʊnt	'fɔlgə	dem	tsu:k
and	follow	their	path.

and follow their path.

Und	Berg	und	Gemäuer
ʔʊnt	bɛrk	ʔʊnt	gə'mɔøə
And	mountain	and	ruins

And we circle about the

umfittigen	wir;
ʔum'fitɪgən	viə
circle	we;

mountain and ruins;

sie	weilet	da	drunten,
zi	'vaelət	da	'drøntən
She	lingers	there	below,

She stays below there,

ich	spähe	nach	ihr.
ʔɪç	'ʃpɛ:ə	naχ	ʔi:ɐ
I	look out	for	her.

I look out for her.

Da	kommt	sie	und	wandelt;
da	kəmt	zi	ʔənt	'vandəlt
There	comes	she	and	wanders;

There she comes, wandering;

ich	eile	sobald,
ʔɪç	'ʔaelə	zo'balt
I	hurry	as soon as,

I hurry, as soon as I see her,

ein	singender	Vogel,
ʔaen	'zɪŋəndə	'fo:gəl
a	singing	bird,

a singing bird,

im	buschigen	Wald.
ʔɪm	'bʊʃɪgən	valt
in the	bushy	forest.

in the bushy forest.

Sie	weilet	und	horchet
zi	'vaelət	ʔənt	'hərçət
She	lingers	and	listens

She lingers and listens

und	lächelt	mit	sich:
ʔənt	'leçəlt	mit	zɪç
and	smiles	to	herself:

and smiles to herself:

“Er singet so lieblich
 ʔeə 'ziŋət zo: 'li:blɪç
 “He sings so lovely
“He sings so lovely

und singt es an mich.”
 ʔʊnt zɪŋkt ʔəs ʔan mɪç
 and sings it to me.”
and he sings it to me.”

Die scheidende Sonne
 di 'ʃædəndə 'zʊnə
 The fading sun
The setting sun

vergüldet die Höh'n;
 fɛə'gʏldət di hø:n
 gilds the heights;
gilds the heights;

die sinnende Schöne,
 di 'zɪnəndə 'ʃø:nə
 the musing beauty,
the musing beauty

sie läßt es geschehn.
 zi læst ʔəs gə'ʃe:n
 she lets it happen.
lets it happen.

Sie wandelt am Bache
 zi 'vandəlt ʔam 'baxə
 She wanders by the brook
She wanders by the brook

die Wiesen entlang,
 di 'vi:zən ʔent'laŋ
 the meadow along,
and along the meadow,

und	finster	und	finst'rer
ʔʊnt	'fɪnstə	ʔʊnt	'fɪnstʁə
and	dark	and	darker

and her winding path grows

umschlingt	sich	der	Gang.
ʔʊm'ʃlɪŋkt	zɪç	dɐ	ɡaŋ
winds	itself	the	way.

darker and darker along the way.

Auf	einmal	erschein'	ich,
ʔaʊf	'ʔaenma:l	ʔɛə'ʃaen	ʔɪç
At	once	appear	I

All at once I appear,

ein	blinkender	Stern.
ʔaen	'blɪŋkəndə	ʃtɛrn
a	flashing	star.

a twinkling star.

“Was	glänzet	da	droben,
vas	'glɛntsət	da	'dro:bən
“What	gleams	there	above,

“What gleams up there,

so	nah	und	so	fern?”
zo:	na:	ʔʊnt	zo:	fɛrn
so	near	and	so	far?”

so near and yet so far away?”

Und	hast	du	mit	Staunen
ʔʊnt	hɑ:st	du	mit	'ʃtaʊnən
And	have	you	with	wonder

And once you have beholden in wonder

das	Leuchten	erblickt:
das	'lœçtən	ʔɛɐ̯'blɪkt
the	light	seen:

the glowing light:

ich	lieg	dir	zu	Füßen,
ʔɪç	li:k	dɪə	tsu	'fy:sən
I	lie	for you	at	feet

I lie at your feet,

da	bin	ich	beglückt!
da	bɪn	ʔɪç	bə'glʏkt]
there	am	I	happy!

and there I am happy!)

Title: Sehnsucht nach Italien
 ['ze:nzʊxt naχ ita:liən]
 Longing for Italy
Date of Composition: 1822
Poet: Johann Wolfgang von Goethe

Kennst du das Land, wo die Zitronen blühen,
 [kɛnst du das lant vo di tsi'tro:nən bly:n
 Know you the land, where the lemon trees blossom,
(Do you know the land where lemon trees blossom,

im dunkeln Laub die Gold-Orangen* glühen,
 ʔim 'dʊŋkəlɪn laʊp di gɔltʔo:'rã:ʒən gly:n
 in the dark leaves the gold oranges glow,
where the gold oranges glow in dark foliage,

ein sanfter Wind vom blauen Himmel weht,
 ʔaen 'zanftɐ vɪnt fɔm 'blaʊən 'hɪməl ve:t
 a gentle wind from the blue heaven blows,
where a gentle wind blows from the blue sky,

die Myrte still und hoch der Lorbeer steht,
 di 'myrtə ʃtɪl ʔʊnt ho:χ dɛɐ 'lɔrbe:ɐ ʃte:t
 the myrtle quietly and high the laurel stands,
where the myrtle grows quietly and the laurel stands high,

kennst du es wohl?
 kɛnst du ʔɛs vo:l
 know you it probably?
do you know it maybe?

Dahin! Dahin
 da'hɪn da'hɪn
 There! There
There, there

*of French origin and utilize IPA symbols not normally found in the German language

möcht	ich	mit	dir,	o	mein	Geliebter,	ziehn.
mœçt	ʔiç	mit	diə	ʔo:	maen	gə'li:ptə	tsi:n
would like	I	with	you,	oh	my	love,	go.

I would like to go with you, oh my love.

Kennst du	das	Haus?	Auf	Säulen	ruht	sein	Dach,
kənst du	das	haos	ʔaof	'zœlən	ru:t	zaen	daχ
Know you	the	house?	On	pillars	rests	its	roof,

Do you know the house? Its roof rests on pillars,

es	glänzt	der	Saal,	es	schimmert	das	Gemach,
ʔəs	gləntst	dɐ	za:l	ʔəs	'ʃimət	das	gə'maχ
there	gleams	the	hall,	there	shines	the	room,

the hall gleams, the room shines,

und	Marmorbilder	stehn	und	sehn	mich	an:
ʔʊnt	'marmo:ɐ̯,bildə	ʃte:n	ʔʊnt	ze:n	miç	ʔan
and	marble statues	stand	and	look	me	at:

and marble statues stand and look at me:

was	hat	man	dir,	du	armes	Kind,	getan?
vas	ha:t	man	diə	du	ʔarməs	kɪnt	gə'ta:n
what	has	one	to you,	you	poor	child,	done?

what have they done to you, poor child?

Kennst du	es	wohl?
kənst du	ʔəs	vo:l
Know you	it	probably?

Do you know it maybe?

Dahin! dahin

da'hɪn da'hɪn

There! There

There! There

Möcht	ich	mit	dir,	o	mein	Beschützer,	ziehn.
mœçt	ʔiç	mit	diə	ʔo:	maen	bə'ʃytʂə	tsi:n
would like	I	with	you,	oh	my	protector,	go.

I would like to go with you, oh my protector.

Kennst	du	den	Berg	und	seinen	Wolkensteg?
kənst	du	den	bɛrk	ʔʊnt	'zænən	'vɔlkən_ʃte:k
Know	you	the	mountain	and	its	cloudy way?

Do you know the mountain and its way to the clouds?

Das	Maultier	sucht	im	Nebel	seinen	Weg;
das	'maʊlti:ɐ	zʊχt	ʔim	'ne:bəl	'zænən	ve:k
The	mule	seeks	in the	fog	its	way;

The mule seeks its way through the fog;

in	Höhlen	wohnt	der	Drachen	alte	Brut;
ʔin	'hø:lən	vo:nt	deɐ	'draxən	'ʔaltə	bru:t
in	caves	lives	the	dragons'	old	brood;

the old brood of dragons lives in caves there;

es	stürzt	der	Fels	und	über	ihn	die	Flut!
ʔes	ʃtʏrtst	deɐ	fɛls	ʔʊnt	'ʔy:bə	ʔi:n	di	flu:t
there	falls	the	rock,	and	over	it	the	river!

The rock descends steeply, and into the river!

Kennst	du	es	wohl?
kənst	du	ʔəs	vo:l
Know	you	it	probably?

Do you know it maybe?

Dahin! Dahin

da'hɪn da'hɪn

There! There

There! There

geht	unser	Weg!	O	Vater,	laß	uns	ziehn!
ge:t	'ʔʊnzə	ve:k	ʔo:	'fa:tə	las	ʔʊns	tsi:n]
goes	our	way!	Oh	father,	let	us	go!

goes our way! Oh father, let us go!)

Title: Die Sennin
 [di 'zɛnɪn]
 The dairy maiden
Date of Composition: 1841
Poet: Nikolaus Lenau

Schöne Sennin, noch einmal
 ['ʃø:nə 'zɛnɪn nɔχ 'aɛma:l
 Beautiful dairy maiden, once again
(Beautiful dairy maid, sing your

Singe deinen Ruf ins Tal,
 'zɪŋə 'dæɪən ru:f 'ɪns tɑ:l
 sing your call into the valley,
call into the valley once more,

daß die frohe Felsensprache
 das di 'fro:ə 'fɛlzən ʃpraxə
 that the happy language of the rocks
so that the happy echos from the rocks

deinem hellen Ruf erwache!
 'dæɪnəm 'hɛlən ru:f 'ɛə'vaχə
 your bright call awakens!
may awaken at your bright call!

Horch, o Sennin, wie dein Sang
 hɔrç ʔo: 'zɛnɪn vi dæɪn zaŋ
 Listen, oh dairy maiden, how your song
Listen, oh dairy maid, how your song

in die Brust den Bergen drang,
 ʔɪn di brʊst den 'bɛrgən draŋ
 into the breast of the mountain pressed,
presses into the heart of the mountain,

wie	dein	Wort	die	Felsenseelen
vi	dæ̃n	vɔrt	di	'fɛlzən, zɛ:lən
how	your	word	the	soul of the rocks

how the souls of the rocks joyfully pass

freudig	fort	und	fort	erzählen!
'frɔ̃dɪç	fɔrt	ʔʊnt	fɔrt	ʔɛɐ̃'tsɛ:lən
joyfully	on	and	on	relate!

your words on and on!

Aber	einst,	wie	alles	flieht,
'ʔa:bɐ	ʔæ̃nst	vi	'ʔaləs	fli:t
But	once,	as	all	flees,

But one day, as all things flee,

scheidest	du	mit	deinem	Lied,
'ʃæ̃dɛst	du	mit	'dæ̃nəm	li:t
depart	you	with	your	song,

you will leave with your song,

wenn	dich	Liebe	fortbewogen,
vɛn	dɪç	'li:bə	'fɔrtbə, vɔ:gən
when	you	love	has moved away,

when love moves you away,

oder	dich	der	Tod	entzogen.
'ʔo:dɐ	dɪç	dɛɐ̃	to:t	ʔɛnt'tso:gən
or	you	the	death	taken away.

or death has taken you.

Und	verlassen	werden	stehn,
ʔʊnt	fɛɐ̃'lasən	've:rdən	ʃte:n
And	forsaken	will	stand,

And the grey rocky cliffs will be forsaken,

traurig	stumm	herübersehn
'traʊrɪç	ʃtʊm	hɛ'ry:bɐ, zɛ:n
sadly	silent	see over

they will look sad and silent

dort die grauen Felsenzinnen,

dɔrt di 'graʊn 'fɛlzən, tsmən

there the grey rock cliffs,

down into the valley,

und auf deine Lieder sinnen.

ʔʊnt 'aʊf 'daenə 'li:də 'zɪnən]

and on your songs reflect.

and remember your songs.)

Title: So hast du ganz und gar vergessen
[zo: ha:st du gants ʔʊnt ga:r fɛə'gɛsən]
Have you totally and entirely forgotten

Date of Composition: 1837

Poet: Heinrich Heine

So hast du ganz und gar vergessen,
[zo: ha:st du gants ʔʊnt ga:r fɛə'gɛsən]
So have you totally and entirely forgotten,
(So you have totally and entirely forgotten)

daß ich so lang dein Herz besessen,
das ʔɪç zo: laŋ dæ̃n hɛrts bə'zɛsən
that I so long your heart possessed,
that your heart was mine for so long,

dein Herzchen so süß und so falsch und so klein,
dæ̃n 'hɛrtsçən zo: zy:s ʔʊnt zo: falʃ ʔʊnt zo: klæ̃n
your little heart so sweet and so false and so small,
your little heart, so sweet, and so false, and so small,

es kann nirgend was süßeres und falscheres sein.
ʔɛs kan 'nɪrgənt vas 'zy:srəs ʔʊnt 'falʃərəs zæ̃n
it can nowhere anything sweeter or more false be.
nothing sweeter and nothing false could ever be.

So hast du die Lieb und das Leid vergessen,
zo: ha:st du di li:p ʔʊnt das læ̃t fɛə'gɛsən
So have you the love and the sadness forgotten,
So have you forgotten the love and sadness

die das Herz mir täten zusammenpressen;
di das hɛrts miə 'tɛ:tən tsu'zamən,presən
that the heart of mine did compress;
that compressed my heart;

Ich	weiß	nicht,	war	Liebe	größer	als	Leid?
ˈɪç	væ̯s	nɪçt	vaːɐ̯	ˈliːbə	ˈgrøːsə	ˈals	la̯et
I	know	not	was	love	greater	than	sadness?

I do not know if love was greater than sadness?

Ich	weiß	nur,	sie	waren	groß	alle	beid!
ˈɪç	væ̯s	nuːɐ̯	zi	ˈvaːrən	groːs	ˈalə	bæ̯et]
I	know	only	they	were	large	all	two!

I only know how great they both were!)

Title: Stimme der Glocken

['ʃtɪmə dəɐ̯ 'glɔkən]

Voice of the bells

Date of Composition: 1846

Poet: Nikolaus Lenau

Den	glatten	See	kein	Windeshauch	verknittert,
[den	'glatən	ze:	kaen	'vɪndəs,haʊχ	fɛə'knɪtət
The	smooth	lake	not	by wind's breath	wrinkled,

The smooth surface of the lake is not even wrinkled by the wind,

das	Hochgebirg,	die	Tannen,	Klippen,	Buchten,
das	'ho:χgə,bɪrk	di	'tanən	'klɪpən	'bʊχtən
the	high mountains,	the	firs,	cliffs,	bays,

the high mountains, the pine trees, the cliffs, the bays,

die	Gletscher,	die	von	Wolken	nur	besuchten,
di	'glɛtʃ]ɐ̯	di	fən	'vɔlkən	nu:ɐ̯	bə'zʊχtən
the	glaciers,	which	by	clouds	only	are visited,

the glaciers, only visited by clouds,

sie	spiegeln	sich	im	Wasser	unzersplittert.
zi	'ʃpi:gəlɪn	zɪç	ʔɪm	'vasɐ̯	'ʔʊntsɛə_ʃplɪtət
they	reflect	themselves	in the	water	unfragmented.

they are fully reflected in the water.

Das	dürre	Blatt	vom	Baume	hörbar	zittert,
das	'dʏrə	blat	fəm	'baʊmə	'hø:ɐ̯ba:ɐ̯	'tsɪtət
The	dry	leaf	from the	tree	audibly	trembles,

The dry leaf from the tree trembles audibly,

und	hörbar	rieselt	nieder	in	die	Schluchten
ʔʊnt	'hø:ɐ̯ba:ɐ̯	'ri:zɔlt	'ni:də	ʔɪn	di	'ʃlʊχtən
and	audibly	rustles	down	in	the	gorges

and down into the gorges audibly rustles

das	kleinste	Steinchen,	das	auf	ihren	Fluchten
das	'klaenstə	'ʃtaençən	das	ʔaof	'ʔi:rən	'flʊχtən
the	smallest	pebble	that	in	its	flight

the smallest pebble, that the doe

die	Gemse	schnellt,	wenn	sie	den	Jäger	wittert.
di	'gənzə	ʃnelt	vən	zi	den	'jɛ:gə	'vɪtət
the	deer	flings,	when	it	the	hunter	senses.

Dislodges on her flight when she senses the hunter.

Horch!	Glocken	in	der	weiten	Ferne	tönend,
hɔrç	'glɔkən	ʔin	dɛr	'væ:tən	'fɛrnə	'tø:nənt
Listen!	Bells	in	the	far	distance	sounding,

Hark! Bells sounding in the far distance,

den	Gram	mir	weckend	und	zugleich	versöhnend,
den	gra:m	miɐ	'vɛkənt	ʔənt	tsu'glæç	fɛə'zø:nənt
the	grief	to me	arouses	and	at the same time	reconciling,

my grief both arousing and reconciling,

dort	aus	dem	Tode	neues	Leben	blühe.
dɔrt	ʔaos	dem	'to:də	'nɔʊəs	'le:bən	'bly:ə
there	from	the	death	new	life	blooms.

there from death, may new life begin.

Das	Läuten	mahnt	mich	leise	an	den	Frieden,
das	'lœtən	ma:nt	miç	'læ:zə	ʔan	den	'fri:dən
The	ringing	reminds	me	quietly	of	the	peace,

The ringing reminds me quietly of peace

der	von	der	Erd'	auf	immer	ist	geschieden
dɛr	fɔn	dɛr	ʔe:əd	ʔaof	'ʔimə	ʔɪst	gə'ʃi:dən
that	from	the	earth	for	always	is	gone away

that is gone away from earth forever,

schon	in	der	ersten	Paradiesesfrühe.
ʃo:n	ʔin	dɛr	'ʔe:ɛstən	para'di:zəs, fry:ə]
already	in	the	first	level of paradise.

already in the first morning of paradise.)

Title: Suleika und Hatem, Op. 8, No. 12

[zuˈlækə ˈʊnt ˈhɑ:təm]

Date of Composition: 1825

Poet: Johann Wolfgang von Goethe

Suleika:

An	des	lustigen	Brunnens	Rand,
[ˈʔan	dəs	ˈlʊstɪgən	ˈbrʊnəns	rant
By	the	cheerful	fountain	edge,

By the cheerful fountain edge,

der	in	Wasserfäden	spielt,
dɛə	ˈɪn	ˈwasɐˌfɛ:dən	ʃpiːlt
that	in the	water streams	play,

that is playing in the water swirls,

wußt	ich	nicht,	was	fest	mich	hielt;
vʊst	ˈɪç	nɪçt	vas	fɛst	mɪç	hiːlt
knew	I	not	what	held	me	fast;

I did not know what held me fast;

Doch	da	war	von	deiner	Hand
dɔχ	da	vɑ:ɐ	fɔn	ˈdɛnɐ	hant
But	there	was	from	your	hand

But there was your hand

meine	Chiffre	leis	gezogen,
ˈmaenə	ˈʃɪfrə	laes	gəˈtso:gən
my	cipher	softly	lifted,

that softly lifted my cipher,

niederblickt	ich,	dir	gewogen.
ˈni:dəˌblikt	ˈɪç	dɪə	gəˈvo:gən
looking down	I	to you	drawn.

and looking down to you, I was drawn to you.

Hier, am Ende des Kanals
 hi:ɐ ʔam ʔendə dəs ka'na:ls
 Here, at the end of the canal
Here, at the end of the canal

der gereihten Hauptallee,
 dɛɐ̯ gə'raetən 'haopt, ʔale:
 the lined up main street,
that line the main street,

blick ich wieder in die Höh,
 blɪk ʔɪç 'vi:də ʔɪn di hø:
 look I again into the heights,
I look again into the heights,

und da seh ich abermals
 ʔʊnt da ze: ʔɪç ʔabə,ma:ls
 and there see I once more
and I see there again

meine Lettern fein gezogen:
 'maenə 'lɛtən faen gə'tso:gən
 my letters finely drawn:
my finely drawn letters:

Bleibe! Bleibe mir gewogen!
 'blæbə 'blæbə miɐ̯ gə'vo:gən
 Stay! Stay to me drawn!
Stay! Remain drawn to me!

Hatem:
Möge Wasser springend, wallend
 'mø:gə 'vasə 'ʃprɪŋənt 'valənt
 May the water jumping, undulating
May the jumping and undulating water,

die	Zypresen	dir	gestehn:
di	tsy'presən	diə	gə'ʃte:n
the	cypresses	to you	confess:

the cypresses confess to you:

Von	Suleika	zu	Suleika
fɔn	zu'laeka	tsu	zu'laeka
From	Suleika	to	Suleika

From Suleika to Suleika

ist	mein	Kommen	und	mein	Gehn.
ʔist	maen	'kɔmən	ʔʊnt	maen	ge:n]
is	my	beginning	and	my	end.

is my beginning and my end.)

Title: Traum

[ˈtraʊm]

Dream

Date of Composition: 1844

Poet: Joseph Freiherr von Eichendorff

Ihr fernen Heimathöhen,
[ˈiːə ˈfɛrnən ˈhaɐ̯ma:t,høːən]
You distant homeland heights,
(You distant heights of my homeland,

du stilles, kleines Haus,
du ˈʃtɪləs ˈklɛnəs haʊs
you quiet, small house,
you quiet, little house,

du Berg, von dem ich gesehen
du bɛrk fɔn dem ˈɪç gəˈzɛːən
you mountain, from which I saw
you mountain, from which I saw

jeden Frühling ins Land hinaus,
ˈjeːdən ˈfryːlɪŋ ˈɪns lant hiˈnaʊs
every spring into the land beyond,
every Spring go out into the land,

Mutter, Freunde und Brüder,
ˈmʊtɐ ˈfrʊəndə ʔʊnt ˈbryːdə
mother, friends and brothers,
mothers, friends, and brothers,

an die ich so oft gedacht,
ˈan di ˈɪç zoː ʔɔft gəˈdaxt
of whom I so often thought,
of whom I have so often thought,

es **grüßt mich Alle wieder**
 ʔes gry:st mɪç ʔalə ʔvi:də
 it greets me all again
you all greet me again

in stiller Mondesnacht.
 ʔin ʔstɪlə ʔmo:ndəsˌnaxt
 in the still moonlit night.
in the silent moonlit night.

Heut' im Traum sah ich euch wieder,
 hœʊt ʔim traom za: ʔɪç ʔœøç ʔvi:də
 Today in a dream saw I you again,
Today in a dream I saw you again,

und von allen Bergen ging
 ʔʊnt fɔn ʔalən ʔbergən gɪŋ
 and from all mountains came
and from all the mountains came down

solches Grüßen zu mir nieder,
 ʔzɔlçəs ʔgry:sən tsu miə ʔni:də
 such greetings to me down,
such greetings down to me

daß ich an zu weinen fing.
 das ʔɪç ʔan tsu ʔvæənən fɪŋ]
 that I to --- cry started.
that I began to cry.)

Title: Traurige Wege
[ˈtraʊrɪgə ˈveːgə]
Sad paths

Date of Composition: 1841

Poet: Nikolaus Lenau

Bin	mit	dir	im	Wald	gegangen;
[bm̩	mɪt	dɪə	ˈɪm	valt	gəˈgaŋən
Have	with	you	in the	forest	walked;

(I have walked with you in the forest;

Ach!	wie	war	der	Wald	so	froh!
ˈaχ	vi	vɑːɐ̯	dɛə	valt	zoː	froː
Ah!	how	was	the	forest	so	glad!

Ah! how the forest was so glad!

Alles	grün,	die	Vögel	sangen,
ˈʔaləs	gryːn	di	ˈføːgəl	ˈzaŋən
All	green,	the	birds	were singing,

Everything was green, the birds were singing,

und	das	scheue	Wild	entflo.
ˈʊnt	das	ˈʃʊə	vɪlt	ˈɛntˈfloː
and	the	shy	deer	ran away.

and the shy deer fled.

Wo	die	Liebe	frei	und	offen
vo	di	ˈliːbə	fr̩ə	ˈʊnt	ˈɔfən
Where	the	love	free	and	open

Where free, open love

rings	von	allen	Zweigen	schallt,
rɪŋs	fɒn	ˈʔalən	ˈtsvæɡən	ʃalt
all around	from	all	branches	sounds,

sounded from all of the branches,

ging	die	Liebe	ohne	Hoffen
gɪŋ	di	'li:bə	'ʔo:nə	'hɔfən
went	the	love	without	hoping

love went about without hope,

traurig	durch	den	grünen	Wald.
'traʊrɪç	dʊrç	den	'gry:nən	valt
sadly	through	the	green	forest.

sadly, through the green forest.

Bin	mit	dir	am	Fluß	gefahren;
bɪn	mit	diə	'ʔam	flʊs	gə'fɑ:rən
Have	with	you	on the	river	boating;

I have been boating with you on the river;

Ach!	wie	war	die	Nacht	so	mild!
'ʔax	vi	va:r	di	naχt	zo:	mɪlt
Ah!	how	was	the	night	so	mild!

Ah! How the night was so mild!

Auf	der	Flut,	der	sanften,	klaren,
'ʔaʊf	dɐ	flu:t	dɐ	'zanftən	'kla:rən
On	the	water,	the	gentle,	clear,

The moon's image rocked itself

wiegte	sich	des	Mondes	Bild.
'vi:ktə	zɪç	dɛs	'mo:ndəs	bɪlt
rocked	itself	the	moon's	image.

on the gentle, clear water.

Lustig	scherzten	die	Gesellen;
'lʊstɪç	'ʃɛrtstən	di	gə'zɛlən
Merrily	joked	the	journeymen;

The journeymen joked merrily;

unsre	Liebe	schwie	und	sann,
'ʔʊnsrə	'li:bə	ʃvi:k	'ʊnt	zan
our	love	was silent	and	mused,

our love was silent and lost in thought

wie	mit	jedem	Schlag	der	Wellen
vi	mit	'je:dəm	ʃla:k	dɐ	'vɛlən
as	with	every	beat	of the	waves

as with every beat of the waves

Zeit	und	Glück	vorüberan.
tsaet	ʔʊnt	ɡlyk	fo:'ry:bəʔan
time	and	happiness	went by.

time and happiness trickled away.

Graue	Wolken	niederhingen,
'ɡraoə	'vɔlkən	'ni:də,hɪŋən
Grey	clouds	hung down,

Grey clouds hung low,

durch	die	Kreuze	strich	der	West,
dʊrç	di	'krøʊtsə	ʃtriç	dɐ	vɛst
through	the	crosses	swept	the	west wind,

the west wind swept through the crosses

als	wir	einst	am	Kirchhof	gingen;
ʔals	vɪ	ʔaenst	ʔam	'kɪrç,ho:f	'ɡɪŋən
as	we	once	by the	churchyard	walked;

as we walked by the churchyard;

Ach!	wie	schlafen	sie	so	fest!
ʔaχ	vi	'ʃli:fən	zi	zo:	fɛst
Ah!	how	slept	they	so	soundly!

Ah, how soundly the dead slept!

An	den	Kreuzen,	an	den	Steinen
ʔan	den	'krøʊtsən	ʔan	den	'ʃtaenən
At	the	crosses	at	the	stones

At the crosses and the headstones

fand	die	Liebe	keinen	Halt;
fant	di	'li:bə	'kæənən	halt
found	the	love	no	resting place;

love found no resting place;

sahen	uns	die	Toten	weinen,
'zɑ:ən	ʔʊns	di	'to:tən	'væne <u>n</u>
saw	us	the	dead	weep,

did the dead see us weeping

als	wir	dort	vorbei	gewallt?
ʔals	viə	dɔrt	fɔ:ə'bae	gə'valt]
as	we	there	past	floated?

as we were walking past?)

Title: Über allen Gipfeln ist Ruh
[[?]y:bə [?]alən 'gɪpfələn [?]ɪst ru:]
Over all peaks is peaceful

Date of Composition: 1835

Poet: Johann Wolfgang von Goethe

Über allen Gipfeln
[[?]y:bə [?]alən 'gɪpfələn
Above all peaks
(Above all the mountain peaks

ist Ruh,
[?]ɪst ru:
is peace,
there is peace,

in allen Wipfeln
[?]ɪn [?]alən 'vɪpfələn
in all tree tops
in all the tree tops

spürest du
'ʃpy:rəst du
notice you
you can barely

kaum einen Hauch;
kaom [?]ænən haox
barely a breath;
sense a breath;

die Vöglein schweigen im Walde.
di 'fø:glæn 'ʃvægən [?]ɪm 'valdə
the little birds are silent in the forest.
the little birds are silent in the forest.

Warte	nur,	warte	nur,
'vartə	nu:ɐ	'vartə	nu:ɐ
Wait	only,	wait	only,

Just wait, just wait,

balde	ruhest	du	auch!
'baldə	'ru:əst	du	[?] aoχ]
soon	rest	you	too!

Soon you will rest too!)

Title: Über die Berge *from* Lieder ohne Namen, No. 2

[[?]y:bə di 'bɛrgə]

Over the mountain

Date of Composition: 1828

Poet: Heinrich Heine

Über die Berge steigt schon die Sonne,

[[?]y:bə di 'bɛrgə ʃtækt ʃo:n di 'zɔnə

Over the mountain rises already the sun,

(Over the mountains, the sun already rises,

die Lämmerherde läutet von fern:

di 'ləmɐ,he:rdə 'lœtət fɔn fɛrn

the flock of lambs sounds from afar:

the flock of lambs is heard from afar:

mein Liebchen, mein Lamm, meine Sonne und Wonne,

mæn 'li:bçən mæn lam 'mænə 'zɔnə [?]ʊnt 'vɔnə

my love, my lamb, my sun and bliss,

my love, my lamb, my sun, and my bliss,

noch einmal sah' ich dich gar zu gern!

nɔχ '²ænma:l zɛ: [?]ɪç dɪç ga:x tsu gɛrn

just once would see I you ever so gladly!

I would like to see you again, just once!

Ich schaue hinauf mit spähender Miene,

[?]ɪç 'ʃaʊə hɪ'naʊf mɪt 'ʃpɛ:əndə 'mi:nə

I look out with searching face,

I look out, searching intently,

“Leb' wohl, mein Kind, ich wandre von hier!”

le:b vo:l mæn kɪnt [?]ɪç 'vandɾə fɔn hi:x

“Fare well my child, I travel from here!”

“Farewell, my child, I travel from here!”

Vergebens!	es	regt	sich	keine	Gardine;
fɛɐ̯'ge:bəns	ʔɛs	re:kt	ziç	kænə	gar'di:nə
In vain!	There	moves	itself	no	curtain;

In vain! No curtain moves;

sie	liegt	noch	und	schläft	und	träumt	von	mir.
zi	li:kt	nɔχ	ʔunt	ʃlɛ:ft	ʔunt	trɔ̃mt	fɔn	mi:ɐ]
she	lies	still	and	sleeps	and	dreams	of	me.

She lies still asleep and dreams of me.)

Title: Verlust, Op. 9, No. 10

[fɛɐ̯'løst]

Loss

Date of Composition: 1827

Poet: Heinrich Heine

Und wüßten's die Blumen, die kleinen,
[ʔʊnt 'vʏstəns di 'blu:mən di 'klæənən
And would know the flowers, the smallest,
(And even if the small flowers knew

wie tief verwundet mein Herz,
vi ti:f fɛɐ̯'vʊndət mæn hɛrts
how deeply wounded my heart,
how deeply wounded my heart is,

Sie würden mit mir weinen,
zi 'vʏrdən mɪt miɐ̯ 'væənən
they would with me cry,
they would cry with me

zu heilen meinen Schmerz.
tsu 'hælən 'mæənən ʃmɛrts
to heal my pain.
to heal my pain.

Und wüßten's die Nachtigallen,
ʔʊnt 'vʏstəns di 'naχtɪgalən
And would know the nightingales,
And if the nightingales knew

Wie ich so traurig und krank,
vi ʔɪç zo: 'traʊrɪç ʔʊnt krank
how I so sad and sick,
how I am so sad and sick,

sie	ließen	fröhlich	erschallen
zi	'li:sən	'frø:liç	'ɛɐ̯'ʃalən
they	would let	happily	sound
<i>they would happily sound their</i>			

erquickenden	Gesang.
'ɛɐ̯'kvikəndən	gə'zaŋ
refreshing	song.
<i>refreshing song.</i>	

Und	wüßten	sie	mein	Wehe,
'ʊnt	'vystən	zi	maen	've:ə
And	would know	they	my	hurt,
<i>And if the little golden stars</i>				

die	goldnen	Sternelein,
di	'gɔldnən	'ʃtɛrnələen
the	golden	little stars,
<i>knew my hurt,</i>		

sie	kämen	aus	ihrer	Höhe,
zi	'kɛ:mən	'aʊs	'i:rɐ̯	'hø:ə
they	would come	from	their	height,
<i>they would come down from their height</i>				

und	sprächen	Trost	mir	ein.
'ʊnt	'ʃprɛçən	tro:st	miɐ̯	'aen
and	would speak	comfort	to me	into.
<i>and would speak comforting words to me.</i>				

Sie	alle	können's	nicht	wissen,
zi	'ʔalə	'kœnəns	nɪçt	'visən
They	all	can	not	know,
<i>None of them can know it,</i>				

nur	einer	kennt	meinen	Schmerz;
nu:r	'ʔaenə	kent	'maenən	ʃmɛrts
only	one	knows	my	pain,
<i>only one knows my pain,</i>				

Er	hat	ja	selbst	zerrissen,
ʔɛə	ha:t	ja:	zɛlpst	tsɛə'ɾisən
he	has	indeed	himself	torn up,

since he himself has torn apart,

zerrissen	mir	das	Herz.
tsɛə'ɾisən	miə	das	hɛrts]
torn up	for me	the	heart.

torn apart my heart.)

Title: Vorwurf, Op. 10, No. 2

['fo:ʋvʊrf]

Reproach

Date of Composition: 1841

Poet: Nikolaus Lenau

Du klagst, daß bange Wehmut dich beschleicht,
[du kla:kst das 'baŋə 've:mu:t diç bə'ʃlæçt
You lament that anxious melancholy you overcomes,
(You lament that an anxious melancholy overcomes you,

weil sich der Wald entlaubt,
væɫ zɪç deə valt ʔɛnt'laʊpt
because itself the forest defoliated,
because the leaves of the forest fall,

und über deinem Haupt dahin
ʔʊnt 'ʔy:bə 'dænəm haʊpt da'hɪn
and over your head there to
and over your head

der Wanderzug der Vögel streicht.
deə 'vandə,tʃu:k deə 'fø:gəl ʃtɹæçt
the migration of the birds sweeps.
the birds sweep across in migration.

O klage nicht, bist selber wandelhaft,
ʔo: 'kla:gə nɪçt bɪst 'zɛlbə 'vandəl,haft
Oh lament not, you are yourself changeful,
Oh lament not, you yourself are prone to change,

denkst du der Liebesglut,
deŋkst du deə 'li:bəs,glu:t
think you of love's glow,
think of the glow of love,

wie	nun	so	traurig	ruht	in	deiner	Brust
vi	nu:n	zo:	'traʊrɪç	ru:t	ˈɪn	'dæɪnə	brʊst
how	now	so	sadly	rests	in	your	breast

how in your breast now only rests

die	müde	Leidenschaft!
di	'my:də	'lædənˌʃaft]
the	weary	passion!

the weary passion!)

Title: Wanderers Nachtlied

[ˈvandərəs ˈnaχt.li:t]

Traveler's Night Song

Date of Composition: 1825

Poet: Johann Wolfgang von Goethe

Der du von dem Himmel bist,
[dɐ du fɔn dem ˈhɪməl bɪst]
Who you from the heaven are,

(You who come to us from heaven above,

alles Leid und Schmerzen stillest,
[ˈʔaləs lɛt ʔʊnt ˈʃmɛrtsən ˈʃtɪləst]
all sorrow and pain quiets,

who quiets all sorrow and pain,

den, der doppelt elend ist,
[dɛn dɐ ˈdɔpɛlt ˈɛ:lənt ʔɪst]
him, who twice miserable is,

who fills the one who is doubly miserable to him

doppelt mit Erquickung füllest.
[ˈdɔpɛlt mɪt ˈɛəˈkvɪkʊŋ ˈfʏləst]
twice with refreshment fill.

with doubly delighted.

Ach! ich bin des Treibens müde!
[ʔaχ ʔɪç bɪn dɛs ˈtrɛbəns ˈmy:də]
Ah! I am of activity tired!

Ah! I am weary of the world!

Was soll all der Schmerz und Lust?
[vas zɔl ʔal dɐ ˈʃmɛrts ʔʊnt lʊst]
What means all the pain and joy?

What is the use of all the pain and joy?

Süßer Friede,

'zy:sə 'fri:də

Sweet peace,

Sweet peace,

komm, ach komm in meine Brust!

kɔm 'aχ kɔm 'ɪn 'mænə brʊst]

come, oh come into my breast!

come, oh come into my breast!)

Title: Wanderlied, Op. 1, No. 3

[ˈvandɐˌli:t]

Migratory Song

Date of Composition: 1837

Poet: Johann Wolfgang von Goethe

Von den Bergen zu den Hügeln,
[fɔn den ˈbɛrgən tsu den ˈhy:gəlɪn
From the mountains to the hills,
(From the mountains to the hills,

niederab das Tal entlang,
ˌni:dəˈʔap das tɑ:l ˈɛntˈlaŋ
downward the valley along,
and throughout the valley,

da erklingt es wie von Flügeln,
da ˈɛːˈkɪŋkt ʔɛs vi fɔn ˈfly:gəlɪn
there resounds it as if from wings,
there it resounds like from wings,

da bewegt sichs wie Gesang!
da bəˈve:kt zɪçs vi gəˈzɑŋ
there moves about it like song!
there it moves about like a song!

Und dem unbedingten Triebe,
ʔʊnt dem ˈʔʊnbəˌdɪŋtən ˈtri:bə
And the unconditional drive,
And joy and advice,

folget Freude, folget Rat,
ˈfɔlgət ˈfrødə ˈfɔlgət rɑ:t
follows joy, follows reason,
follows the reckless drive,

und	dein	Streben	sei's	in	Liebe!
ʔʊnt	dæ̃n	ˈʃtre:bən	zæ̃s	ʔɪn	ˈli:bə
and	your	striving	shall it be	in	love!

and let your striving be for love!

Und	dein	Leben	sei	die	Tat.
ʔʊnt	dæ̃n	ˈle:bən	zæ̃	di	tɑ:t
And	your	life	shall be	the	deed.

And let your life be the deed.

Bleibe	nicht	am	Boden	heften,
ˈblæ̃bə	nɪçt	ʔam	ˈbo:dən	ˈhɛftən
Remain	not	to the	floor	fixed,

Do not remain fixed to the floor,

frisch	gewagt, und	frisch	hinaus,
frɪʃ	gəˈva:kt ʔʊnt	frɪʃ	hɪˈnɑ̃s
fresh	bold and	fresh	away,

be fresh and bold and go away,

Kopf	und	Arm	mit	heitern	Kräften,
kɔpf	ʔʊnd	ʔarm	mit	ˈhæ̃ten	ˈkræ̃ftən
head	and	arm	with	cheerful	strength,

head and arm full of cheerful strength,

überall	sind	wir	zu	Haus!
ˌʔy:bəˈʔal	zɪnt	vɪə	tsu	hɑ̃s
everywhere	are	we	at	home!

everywhere we are at home!

Wo	wir	uns	der	Sonne	freuen,
vo	vɪə	ʔʊns	dɛə	ˈzɔnə	ˈfrʊ̃ən
Where	we	ourselves	the	sun	enjoy,

Wherever we enjoy the sun,

sind	wir	jeder	Sorgen	los,
zɪnt	vɪə	ˈje:də	ˈzɔrgən	lo:s
are	we	every	care	freed,

we are free from every care,

daß	wir	uns	in	ihr	zerstreuen,
das	viə	[?] ʊns	[?] ɪn	[?] i:ə	tsɛə'ʃtrɔ̯ən
that	we	ourselves	in	it	rejoice,

that we find distraction in it

darum	ist	die	Welt	so	groß.
da'rɔm	[?] ɪst	di	vɛlt	zo:	gro:s]
therefore	is	the	world	so	large.

is the reason the world is so large.)

Title: Warum sind denn die Rosen so blaß? Op. 1, No. 3

[va'røm zɪnt dɛn di 'ro:zən zo: blas]

Why are then the roses so pale?

Date of Composition: 1837

Poet: Heinrich Heine

Warum sind denn die Rosen so blaß?

[va'røm zɪnt dɛn di 'ro:zən zo: bla:s]

Why are then the roses so pale?

(Why are the roses so pale?)

O sprich mein Lieb warum?

ʔo: spriç mæn li:p va'røm

Oh speak my love why?

Oh speak, my love, why?

Warum sind denn im grünen Gras

va'røm zɪnt dɛn ʔim 'gry:nən gra:s

Why are then in the green grass

Why, in the green grass,

die blauen Veilchen so stumm?

di 'blaʊən 'fæɪlçən zo: ʃtʊm

the blue violets so silent?

are the blue violets so silent?

Warum singt denn mit so kläglichem Laut,

va'røm zɪŋkt dɛn mit zo: 'klɛ:klɪçəm laʊt

Why sings then with so plaintive sound,

Why, with such a plaintive sound,

die Lerche in der Luft?

di 'lɛrçə ʔɪn dɛr lʊft

the lark in the air?

does the lark sing in the sky?

Warum	steigt	denn	aus	dem	Balsamkraut
va'rɔm	ʃtækt	dɛn	ʔaʊs	dem	'balzɑ:m, kraʊt
Why	rises	then	from	the	balsamic herb

Why does the scent of a wilting flower

verwelkter	Blütenduft?
fɛə'vɛlktə	'bly:tən, dʊft
wilting	flower's fragrance?

rise up from the balsamic herb?

Warum	scheint	denn	die	Sonn'	auf	die	Au,
va'rɔm	ʃaɪnt	dɛn	di	zɔn	ʔaʊf	di	ʔaʊ
Why	shines	then	the	sun	on	the	pasture,

Why does the sun shine down on the pasture,

so	kalt	und	verdrießlich	herab?
zo:	kalt	ʔʊnt	fɛə'dri:slɪç	hɛ'rap
so	cold	and	morose	down?

so coldly and morosely?

Warum	ist	denn	die	Erde	so	grau,
va'rɔm	ʔɪst	dɛn	di	'e:ɐdə	zo:	grɑʊ
Why	is	then	the	earth	so	grey,

Why is the earth so grey

und	öde	wie	ein	Grab?
ʔʊnd	'ʔø:də	vi	ʔaɪn	gra:p
and	desolate	like	a	grave?

and desolate like a grave?

Warum	bin	ich	selbst	so	krank	und	trüb?
va'rɔm	bɪn	ʔɪç	zɛlpst	zo:	kraŋk	ʔʊnt	try:p
Why	am	I	myself	so	sick	and	troubled?

Why am I so sick and troubled myself?

Mein	liebes	Liebchen	sprich
mɛɪn	'li:bəs	'li:bçən	ʃprɪç
My	dear	love	speak

My dear love speak,

o	sprich	mein	herzallerliebster	Lieb,
ˈo:	ʃpɪç	maɪn	ˈhɛrts, ˈalə, li:pstə	li:p
oh	speak	my	heart's most dear	love,
<i>oh speak, my heart's most beloved,</i>				

warum	verließest	du	mich?
vɑ'rʊm	fɛə'li:səst	du	mɪç]
why	abandon	you	me?
<i>why have you abandoned me?)</i>			

Title: Was will die einsame Träne?
[vas vɪl di 'ʔaɛnzɑ:mə 'trɛ:nə]
What will the lonely tear

Date of Composition: 1827

Poet: Heinrich Heine

Was will die einsame Träne?
[vas vɪl di 'ʔaɛnzɑ:mə 'trɛ:nə]
What will the lonely tear?
(What does the lonely tear want?)

Sie trübt mir ja den Blick.
zi try:pt miə ja: den blɪk
It clouds for me certainly the look.
It certainly clouds my sight.

Sie blieb aus alten Zeiten
zi bli:p ʔaɔs 'ʔaltən 'tsaɛtən
It remains from old times
It has remained in my eye

in meinem Auge zurück.
ʔɪn 'mɛnəm 'ʔoɡə tsu'ryk
in my eye.
from olden times.

Sie hatte viel leuchtende Schwestern,
zi 'hɑ:tə fi:l 'lœʊçtəndə 'ʃvɛstən
It had many bright sisters,
It had many bright sisters

die alle zerflossen sind,
di ʔalə tsɛə'flɔsən zɪnt
who all dissolved are,
who have all vanished

mit	meinen	Qualen	und	Freuden
mit	'maenən	'kva:lən	ʔunt	'frøðən
with	my	pain	and	joy

with my pain and joy,

zerflossen	in	Nacht	und	Wind.
tʃɛ'fləsən	ʔin	naχt	ʔunt	vɪnt
dissolved	in	night	and	wind.

vanished in the night and wind.

Wie	Nebel	sind	auch	zerflossen
vi	'ne:bəl	zɪnt	ʔaʊχ	tʃɛ'fləsən
Like	fog	are	also	dissolved

The litte blue stars have also

die	blauen	Sternlein,
di	'blaʊən	'ʃtɛrnlaɛn
the	blue	little stars,

vanished like the fog,

die	mir	jene	Freuden	und	Qualen
di	miɐ̯	'je:nə	'frøðən	ʔunt	'kva:lən
they who for	me	those	joys	and	pain

those stars who smiled joy and pain

gelächelt	ins	Herz	hinein.
gə'leçəlt	ʔins	hɛrts	hɪ'naɛn
smiled	into the	heart	inside.

into my heart.

Ach,	meine	Liebe	selber
ʔaχ	'maenə	'li:bə	'zɛlbə
Ah,	my	love	itself

Ah, my love itself

zerfloß	wie	eitel	Hauch!
tʃɛ'flɔs	vi	ʔætəl	haʊχ
dissolved	as a	vain	breath!

has vanished like a mere breath!

Du	alte,	einsame	Träne,
du	'ʔaltə	'ʔaen̩za:mə	'trɛ:nə
You	old,	lonely	tear,
<i>You old, solitary tear,</i>			

zerfließe	jetzunder	auch!
tʃɛɐ̯'fli:sə	'jetsʔʊndə	'aʊχ]
dissolve	now	also!
<i>should vanish too!)</i>		

Title: Wasserfahrt *from* Zwei Duette, No. 2

['vasɐfa:rt]

Water ride

Date of Composition: 1836

Poet: Heinrich Heine

Ich	stand	gelehnet	an	den	Mast,
[[?] ɪç	ʃtant	ɡə'le:nət	[?] an	den	mast
I	stood	leaning	on	the	mast,

(I stood leaning against the mast,

und	zählte	jede	Welle.
[?] ʊnt	'tɛ:ltə	'je:də	'vɛlə
and	counted	every	wave.

and counted every wave.

Ade	mein	schönes	Vaterland!
[?] a'de:	maen	'ʃø:nəs	'fa:tə,lant
Goodbye	my	beautiful	fatherland!

Goodbye, my beautiful fatherland!

Mein	Schiff,	das	segelt	schnelle!
maen	ʃɪf	das	'ze:gəlt	'ʃnɛlə
My	ship,	it	sails	fast!

My ship is sailing fast!

Ich	kam	schön	Liebchens	Haus	vorbei,
ɪç	kam	ʃø:n	'li:bçəns	haos	fo:r'bae
I	came	beautiful	darling's	house	past,

I went past my beautiful darling's house,

die	Fensterscheiben	blinken;
di	'fɛnstə,ʃæbən	'blɪŋkən
the	window panes	gleam;

the window panes were gleaming;

Ich	guck'	mir	fast	die	Augen	aus,
ɪç	gʊk	miɐ	fast	di	ˈaʊgən	ˈaʊs
I	looked	to me	almost	the	eyes	out,

I look and look,

doch	will	mir	niemand	winken.
dɔχ	vɪl	miɐ	ˈni:mant	ˈvɪŋkən
but	will	to me	no one	wave.

but no one wants to wave to me.

Ihr	Tränen,	bleibt	mir	aus	dem	Aug',
ˈi:ɐ	ˈtrɛ:nən	blɛpt	miɐ	ˈaʊs	dem	ˈaʊg
You	tears,	stay	me	out	of the	eye,

You tears, stay away from my eyes,

daß	ich	nicht	dunkel	sehe.
das	ɪç	nɪçt	ˈdʊŋkəl	ˈze:ə
that	I	not	dark	see.

for you make it too dark to see.

Mein	krankes	Herze	brich	mir	nicht
mɛn	ˈkraŋkəs	ˈhɛrtsə	briç	miɐ	nɪçt
My	sick	heart	break	---	not

My sick heart, do not break

vor	allzugroßem	Wehe.
fɔ:v	ˈaltsu, gro:səm	ˈve:ə]
for	too large	woe.

from this woe that is too large.)

Title: Wenn der Frühling kommt mit dem Sonnenschein
 [vɛn dɐr 'fʁʏlɪŋ kɔmt mɪt dem 'zɔnənˌʃaɪn]
 When the spring comes with sunshine

Date of Composition: 1835

Poet: Heinrich Heine

Wenn	der	Frühling	kommt	mit	dem	Sonnenschein,
[vɛn	dɐr	'fʁʏ:lɪŋ	kɔmt	mɪt	dem	'zɔnənˌʃaɪn
When	the	spring	comes	with	the	sunshine

(When spring comes with the sunshine,

dann	knospen	und	blühen	die	Blümlein	auf;
dan	'knɔspən	ʔʊnt	'bly:ən	di	'bly:mlaɪn	ʔaʊf
then	bud	and	bloom	the	flowers	out;

then buds and blooms are on the little flowers;

wenn	der	Mond	beginnt	seinen	Strahlenlauf,
vɛn	dɐr	mo:nt	bə'ɡɪnt	'zænən	'ʃtra:lənˌlaʊf
when	the	moon	begins	its	shining,

when the moon begins its shining course,

dann	schwimmen	die	Sternlein	hinterdarein;
dan	'ʃvɪmən	di	'ʃtɛrnlaɪn	'hɪntɐdaˌraɪn
then	swim	the	little stars	behind;

the little stars are swimming right behind;

wenn	der	Sänger	zwei	süße	Äuglein	sieht,
vɛn	dɐr	'zɛŋɐ	tsvæ	'zy:sə	'ʔœglɛɪn	zi:t
when	the	singer	two	sweet	little eyes	sees,

when the singer sees two sweet little eyes,

dann	quellen	ihm	Lieder	aus	tiefem	Gemüt;
dan	'kvɛlən	ʔi:m	'li:dɐ	ʔaʊs	'ti:fəm	ɡə'my:t
then	well up	in him	songs	from the	deep	memory;

then, from deep in his soul, wells up a song;

doch	Lieder	und	Sterne	und	Blümelein,
dɔχ	'li:de	ʔʊnt	'ʃtɛrnə	ʔʊnt	'bly:məlaɛn
but	songs	and	stars	and	little flowers,

but songs and stars and little flowers,

und	Äuglein	und	Mondglanz	und	Sonnenschein,
ʔʊnt	'ʔʊglɛn	ʔʊnt	'mo:nt,glants	ʔʊnt	'zɔnən,ʃɛn
and	little eyes	and	moonbeams	and	sunshine,

and little eyes and moonbeams and sunshine,

Wie	sehr	das	Zeug	auch	gefällt,
vi	ze:r	das	tsʊk	ʔaʊχ	gə'fɛlt
how	much	the	thing	ever	pleases,

however, that all pleases,

so	machts	doch	noch	lang	keine	Welt.
zo:	maxts	dɔχ	nɔχ	laŋ	'kɛn	vɛlt]
so	makes	it	absolutely	far	---	world.

it does not create a world by far.)

Title: Wenn ich mir in stiller Seele
[vɛn 'ɪç miʁ 'ɪn 'ʃtɪlə 'ze:lə]

When, in my quiet soul,

Date of Composition: 1828

Poet: Johann Wolfgang von Goete

Wenn ich mir in stiller Seele
[vɛn 'ɪç miʁ 'ɪn 'ʃtɪlə 'ze:lə]
When I myself in the quiet soul
(When, in my quiet soul,

singe leise Lieder vor,
'sɪŋə 'ləɪzə 'li:də fo:və
sing quiet songs aloud,
I sing soft songs aloud,

wie ich fühle, daß sie fehle
vi 'ɪç 'fy:lə das zi 'fe:lə
how I feel that she is lacking
how I feel that she is missing,

die ich einzig mir erkohr;
di 'ɪç 'aentsɪç miʁ 'ɛʁ'ko:r
she I for only myself chose;
she, the only one whom I have chosen;

möcht ich hoffen, daß sie sänge
mœçt 'ɪç 'hɔfən das zi 'zɛŋə
would like I hope that she would sing
I would like to hope that she sang

was ich ihr so gern vertraut.
vas 'ɪç 'i:və zo: gɛrn fɛʁ'tʁaʊt
what I her so gladly entrusted.
what I have so gladly entrusted to her.

Ach!	Aus	dieser	Brust	und	Enge
ˈaχ	ˈaʊs	ˈdiːzə	brʊst	ˈʊnt	ˈɛŋə
Ah!	From	this	breast	and	constriction

Ah! From this narrow breast

drängen	frohe	Lieder	laut.
ˈdrɛŋən	ˈfroːə	ˈliːdə	laʊt]
burst forth	happy	songs	aloud.

happy songs burst forth.)

Title: Wonne der Wehmut

['vɒnə dəɪ 've:mu:t]

Joy of nostalgia

Date of Composition: 1828–1832

Poet: Johann Wolfgang von Goethe

Trocknet	nicht,	trocknet	nicht,
['trɔknət	nɪçt	'trɔknət	nɪçt
Dry	not	dry	not,

(Do not dry, do not dry,

Tränen	der	ewigen	Liebe!
'trɛ:nən	dəɪ	'e:vɪgən	'li:bə
tears	of the	eternal	love!

tears of my eternal love!

Ach,	nur	dem	halbgetrockneten	Auge
ʔaχ	nu:ɐ	dəm	'halpgə, trɔknətən	'ʔaogə
Ah,	only	to the	half dry	eye

Ah, how barren and dead the world

wie	öde,	wie	tot	die	Welt	ihm	erscheint!
vi	'ʔø:də	vi	to:t	di	vɛlt	'i:m	'ɛɐ'ʃænt
how	barren,	how	dead	the	world	it	appears!

appears to the half dried eyes!

Trocknet	nicht,	trocknet	nicht,
'trɔknət	nɪçt	'trɔknət	nɪçt
Dry	not,	dry	not,

Do not dry, do not dry,

Tränen	unglücklicher	Liebe!
'trɛ:nən	'ʔʊŋgɫɪkɫɪçə	'li:bə]
tears	unhappy	love!

tears of unhappy love!)

Chronological List of Fanny Mendelssohn Hensel's Songs

- 1820
Erster Verlust (1820–1823)
- 1822
Sehnsucht nach Italien
- 1824
Mailed
- 1825
An Suleika
Harfners Lied
Ist es möglich!
Suleika und Hatem
Wanderers Nachtlid
- 1826
Ich hab ihn gesehen!
Mignon
Nähe des Geliebten
- 1827
Am leuchtenden Sommermorgen
Verlust
Was will die einsame Träne?
- 1828
Nacht
Über die Berge
Wenn ich mir in stiller Seele
Wonne der Wehmut (1828–1832)
- 1833
Gegenwart
- 1835
Über allen Gipfeln ist Ruh
Schwanenlied (1835–1838)
Wenn der Frühling kommt mit dem Sonnenschein

1836

April
Gleich Merlin
Mai
März
Die Mitternacht war kalt und stumm
Neue Liebe, neues Leben
Wasserfahrt

1837

Ach, die Augen sind es wieder
Im wunderschönen Monat Mai
So hast du ganz und gar vergessen
Wanderlied
Warum sind denn die Rosen so blaß?

1838

Duett (Wenn ich in deine Augen seh')
Fichtenbaum und Palme
Ich wandelte unter den Bäumen
Das Meer erglänzte

1839

Sehnsucht

1840

Duett (Aus meinen Tränen sprießen) (1840–1841)
Mein Liebchen, wir sassen beisammen

1841

Allnächtlich im Traume seh' ich dich
Anklänge I
Anklänge II
Anklänge III
Auf dem See
Hausgarten
Maienlied
Morgenständchen
Nach Süden
Die Sennin
Traurige Wege
Vorwurf

1843

Dämmerung senkte sich von oben

1844 Nachtwanderer
 Im Herbst
 Liebe in der Ferne
 Traum

1846 Abendbild
 Abendlich schon rauscht der Wald
 Bitte
 Dein ist mein Herz
 Erwin
 Frühling
 Hörst du nicht die Bäume rauschen
 Ich kann wohl manchmal singen
 Kommen und Scheiden
 Nacht ist wie ein stilles Meer
 Schöne Fremde
 Stimme der Glocken

1847 Bergeslust

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